



THE  
TEMPLE SHAKESPEARE



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used is that of the "Cambridge" Edition.*





*The Bust in Stratford Church  
1171*

**SHAKE-SPEARE**, at length thy pious fellows give  
The world thy workes: thy workes, by which,  
out-live

Thy tombe, thy name must, when that stone is  
rent,

And time dissolves thy **STRATFORD** Monument,  
Here we alive shall view thee still. This **Rooke**,  
When Brass and Marble fade, shall make thee looko  
Fresh to all Ages: when Posteritie  
Shall loath what's new, think all is prodgie  
That is not **SHAKE-SPEARES**; ev'ry Line, each Verse  
Here shall revive, redeeme thee from thy Herse.

**I. DIGGER** (1623).



SHAKESPEARE'S  
COMEDY OF THE  
TWO GENTLEMEN  
OF VERONA



WITH PREFACE  
GLOSSARY &c; BY  
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M.A.

1291  
1.42

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*He that discloseth to a friend  
the secrets of his mind  
Doth rid himself of happiness.*  
\* \* \* \* \*

*Lo ! here the common fault of love,  
to follow her that flies,  
And fly from her that makes her wail  
with loud lamenting cries.*

“ THE TWO ITALIAN GENTLEMEN ”  
(1584).



## Preface.

The First Edition. *The Two Gentlemen of Verona* first appeared in the Folio of 1623, where it immediately follows *The Tempest*, and occupies pp. 20-38; no evidence exists for an earlier edition. A list of the Dramatis Personæ, "The Names of all the Actors," is given at the end of the play. The text is on the whole free from corruptions; the most remarkable errors occur in II. v. 1; III. i. 81; V. iv. 129; where 'Padua' and 'Verona' are given instead of 'Milan.' These inaccuracies are probably due to Shakespeare's MS.; the poet had evidently not revised this play as carefully as his other early efforts.

Several critics are inclined to attribute the final scene to another hand; it bears evident signs of hasty composition, and Valentine's renunciation comes as a shock to one's sensibilities. It must however be borne in mind that the theme of Friendship *versus* Love was not uncommon in Elizabethan literature; perhaps the best example is to be found in the plot of Lyly's 'Campaspe,' where Alexander magnanimously resigns the lady to Apelles. Shakespeare in his Sonnets XL., XL., XL., makes himself enact the part of Valentine to his Protean friend:—

"Take all my loves, my love, yea, take them all;  
What hast thou then more than thou hadst before?  
No love, my love, that thou mayst true love call,  
All mine was thine before thou hadst this more."

**Date of Composition.** The only allusion to the play previous to its insertion in the First Folio is in the *Palladis Tamia*, 1598, where Meres places it first among the six comedies mentioned. Its date cannot be definitely fixed. The following general considerations place it among the earliest of Shakespeare's productions, i.e. circa 1590-1592:—the symmetrical arrangement of the characters; the unnaturalness of some of its incidents, especially the abrupt *dénouement*; the finely finished regularity of the blank verse, suggestive of lyrical rather than of dramatic poetry, and recalling the thoughts and phraseology of the sonnets (l. l. 45-50 and Sonnets LXX., XCV.; IV. lv. 161 and Sonnet CXXVII.); the alternate rhymes; the burlesque doggerel; the quibbles; and the fondness for alliteration.

**Sources of the Play.** The greater part of the play seems ultimately derived from the *Story of the Shepherdess Phillomena* in the *Diana* of Montemayor (a Portuguese poet and novelist, 1520-1562). Bartholomew Yonge's translation of the work, though published in 1598, was finished some sixteen years before (cp. *Shakespeare's Library*, ed. Hazlitt, vol. I. part i.). There were other translations of the whole or part of the romance by Thomas Wilson (1595-6) and by "Edward Paston, Esquire" (mentioned by Yonge).

Probably Shakespeare was not directly indebted to Montemayor; as early as 1584 a play was acted at Greenwich "on the Sondaie next after newe yeares daie at night," entitled *The History of Felix and Phillomena*; where Felix is certainly the "Don Felix" of the *Diana*, and "Philliomena" is a scribal error for "Fillomena." Shakespeare's play may very well have been based on this earlier production.

Bandello's Novel of *Appolonius and Sylla*, which was translated by Riche (1581), may have suggested certain incidents (*cp.* Hazlitt's *Shakespeare's Library*, Vol. I. part I.); Sidney's *Arcadia* (Book I. ch. vi.) may possibly be the original of Valentine's consenting to lead the robber-band, and the speech at the beginning of the scene (V. iv.) in praise of Solitude may also have been suggested by a passage in the same book.

The Form of the Play. In order to understand the form of '*The Two Gentlemen*'—probably the first of Shakespeare's plays dealing with love-intrigue—the reader must remember that it links itself to the pre-Shakespearian romantic dramas based on Italian love-stories; but these earlier dramas are rare. The best example of the kind extant is without doubt a very scarce production, registered in the books of the Stationers' Company 1584 (and printed soon after), entitled "*Fidels and Fortune; the Receipts in Love discoursed in a Comedie of ij Italian Gentlemen, translated into English*" (by A. M., i.e. probably Anthony Munday). This crude effort may certainly be regarded as one of the most valuable of the prototypes of the Shakespearian romantic plays; it has hitherto been strangely neglected; (*cp.* Extracts, printed by Halliwell in his "*Illustrations to the Literature of the sixteenth and seventeenth centuries*"\*). One is inclined to think that Shakespeare is indebted for something more than the title of his first love-play to "*The Two Italian Gentlemen*." In this connection it is perhaps noteworthy that Meres, as early as 1598, and Kirkman, as late as 1661, mention 'Shakespeare's play as '*The*

\* Halliwell printed certain scenes in order to illustrate the witchcraft in *Macbeth*; it is remarkable that he did not notice the real value of the play.

*Gentlemen of Verona.* This was perhaps customary in order to distinguish it from Munday's translated drama.

**Forward Links.** The play contains many hints of incidents and characters more admirably developed in later plays; e.g. the scenes between Julia and her maid Lucetta at Verona anticipate the similar talk between Portia and Nerissa at Belmont; Julia's disguise makes her the first of Shakespeare's best-beloved heroines, Portia, Jessica, Rosalind, Viola, Imogen; Valentine's lament (Act III. sc. i. ll. 170-187), with its burden of "banished," is heard again as Romeo's death-knell; the meeting of Eglamour and Silvia at Friar Patrick's cell suggests the meeting-place of the two star-crossed lovers at Friar Laurence's.

Launcelot Gobbo owes much to his namesake Launce, and something also to Speed, whose description of the various signs whereby one may know a lover finds development in the character of Benedick.

**Duration of Time.** The Time covered is seven days on the stage, with intervals between scenes and acts:—Day 1: Act I. sc. i. and ii.; interval of a month or perhaps sixteen months (cp. iv. 1-21). Day 2: Act I. sc. iii. and Act II. sc. i. Day 3: Act II. sc. ii. and iii.; interval, Proteus's journey to Milan. Day 4: Act II. sc. iv. and v.; interval of a few days. Day 5: Act II. sc. vi. and vii. Act III. and Act IV. sc. i.; interval, including Julia's journey to Milan. Day 6: Act IV. sc. ii. Day 7: Act IV. sc. iii. and iv. and Act V. (cp. Daniel, *New Shakespeare Society's Transactions*, 1877-79).

## **TWO GENTLEMEN OF VERONA**

## DRAMATIS PERSONÆ.

DUKE OF MILAN, *Father to Silvia.*

VALENTINE, } *the two Gentlemen.*  
PROTEUS, }

ANTONIO, *Father to Proteus.*

THURIO, *a foolish rival to Valentine.*

EGLAMOUR, *Agent for Silvia in her escape.*

HOST, *where Julia lodges.*

OUTLAWS, *with Valentine.*

SPEED, *a clownish servant to Valentine.*

LAUNCE, *the like to Proteus.*

PANTHINO, *Servant to Antonio.*

JULIA, *beloved of Proteus.*

SILVIA, *beloved of Valentine.*

LUCETTA, *waiting-woman to Julia.*

Servants, Musicians.

SCENE, *Verona ; Milan ; the frontiers of Mantua.*

# The Two Gentlemen of Verona.

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## Act First.

### Scene I.

*Verona. An open place.*

*Enter Valentine and Proteus.*

*Val.* Cease to persuade, my loving Proteus :  
Home-keeping youth have ever homely wits.  
Were't not affection chain'd thy tender days  
To the sweet glances of thy honour'd love,  
I rather would entreat thy company  
To see the wonders of the world abroad,  
Than, living dully sluggardized at home,  
Wear out thy youth with shapeless idleness.  
But since thou lovest, love still, and thrive therein,  
Even as I would, when I to love begin. 10

*Pro.* Wilt thou be gone? Sweet Valentine, adieu!  
Think on thy Proteus, when thou haply seest  
Some rare note-worthy object in thy travel :  
Wish me partaker in thy happiness,

When thou dost meet good hap ; and in thy danger,  
 If ever danger do environ thee,  
 Commend thy grievance to my holy prayers,  
 For I will be thy beadsman, Valentine.

*Val.* And on a love-book pray for my success ?

*Pro.* Upon some book I love I'll pray for thee. 20

*Val.* That's on some shallow story of deep love :  
 How young Leander cross'd the Hellespont.

*Pro.* That's a deep story of a deeper love ;  
 For he was more than over shoes in love.

*Val.* 'Tis true ; for you are over boots in love,  
 And yet you never swum the Hellespont.

*Pro.* Over the boots ? nay, give me not the boots.

*Val.* No, I will not, for it boots thee not.

*Pro.* What ?

*Val.* To be in love, where scorn is bought with groans ;  
 Coy looks with heart-sore sighs ; one ~~falling~~  
 moment's mirth 30

With twenty watchful, weary, tedious nights :

If haply won, perhaps a hapless gain ;

• If lost, why then a grievous labour won ;

However, but a folly bought with wit,

Or else a wit by folly vanquished.

*Pro.* So, by your circumstance, you call me fool.

*Val.* So, by your circumstance, I fear you'll prove.



*Pro.* 'Tis love you cavil at : I am not Love.

*Val.* Love is your master, for he masters you :  
And he that is so yoked by a fool,  
Methinks, should not be chronicled for wise.

40

*Pro.* Yct writers say, as in the sweetest bud  
The eating canker dwells, so eating love  
Inhabits in the finest wits of all.

*Val.* And writers say, as the most forward bud  
Is eaten by the canker ere it blow,  
Even so by love the young and tender wit  
Is turn'd to folly ; blasting in the bud,  
Losing his verdure even in the prime,  
And all the fair effects of future hopes.  
But wherefore waste I time to counsel thee,  
That art a votary to fond desire ?  
Once more adieu ! my father at the road  
Expects my coming, there to see me shipp'd.

50

*Pro.* And thither will I bring thee, Valentine.

*Val.* Sweet Proteus, no ; now let us take our leave.  
To Milan let me hear from thee by letters  
Of thy success in love, and what news else  
Betideth here in absence of thy friend ;  
And I likewise will visit thee with mine.

60

*Pro.* All happiness bechance to thee in Milan !

*Val.* As much to you at home ! and so, farewell. [*Exit.*

*Pro.* He after honour hunts, I after love :  
He leaves his friends to dignify them more ;  
I leave myself, my friends, and all, for love.  
Thou, Julia, thou hast metamorphos'd me,  
Made me neglect my studies, lose my time,  
War with good counsel, set the world at nought ;  
Made wit with musing weak, heart sick with thought.

*Enter Speed.*

*Speed.* Sir Proteus, save you ! Saw you my master ? 70

*Pro.* But now he parted hence, to embark for Milan.

*Speed.* Twenty to one, then, he is shipp'd already,  
And I have play'd the sheep in losing him.

*Pro.* Indced, a sheep doth very often stray,  
An if the shepherd be awhile away.

*Speed.* You conclude that my master is a shepherd,  
then, and I a sheep ?

*Pro.* I do.

*Speed.* Why then, my horns are his horns, whether I  
wake or sleep. 80

*Pro.* A silly answer, and fitting well a sheep.

*Speed.* This proves me still a sheep.

*Pro.* True ; and thy master a shepherd.

*Speed.* Nay, that I can deny by a circum-  
stance.

*Pro.* It shall go hard but I'll prove it by another.

*Speed.* The shepherd seeks the sheep, and not ~~the~~ the sheep the shepherd ; but I seek my master, and my master seeks not me : therefore I am no 90  
sheep.

*Pro.* The sheep for fodder follow the shepherd ; the shepherd for food follows not the sheep : thou for wages followest thy master ; thy master for wages follows not thee : therefore thou art a sheep.

*Speed.* Such another proof will make me cry, ' baa.'

*Pro.* But, dost thou hear ? gavest thou my letter to Julia ? 100

*Speed.* Ay, sir : I, a lost mutton, gave your letter to her, a laced mutton, and she, a laced mutton, gave me, a lost mutton, nothing for my labour.

*Pro.* Here's too small a pasture for such store of muttons. †

*Speed.* If the ground be overcharged, you were best stick her.

*Pro.* Nay : in that you are astray, 'twere best pound you. 110

*Speed.* Nay, sir, less than a pound shall serve me for carrying your letter.

*Pro.* You mistake ; I mean the pound,—a pin-fold.

*Speed.* From a pound to a pin ? fold it over and over,  
'Tis threefold too little for carrying a letter to your lover.

*Pro.* But what said she ?

*Speed.* [*First nodding*] Ay.

*Pro.* Nod—Ay—why, that's noddy.

*Speed.* You mistook, sir ; I say, she did nod : and 120  
you ask me if she did nod ; and I say, ' Ay.'

*Pro.* And that set together is noddy.

*Speed.* Now you have taken the pains to set it together, take it for your pains. ;

*Pro.* No, no ; you shall have it for bearing the letter.

*Speed.* Well, I perceive I must be fain to bear with you.

*Pro.* Why, sir, how do you bear with me ?

*Speed.* Marry, sir, the letter, very orderly ; having 130  
nothing but the word ' noddy' for my pains.

*Pro.* Beshrew me, but you have a quick wit.

*Speed.* And yet it cannot overtake your slow purse.

of Verona ❀

Act I. Sc. i.

*Pro.* Come, come, open the matter in brief : what said she ?

*Speed.* Open your purse, that the money and the matter may be both at once delivered.

*Pro.* Well, sir, here is for your pains. What said she ?

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*Speed.* Truly, sir, I think you 'll hardly win her.

*Pro.* Why, couldst thou perceive so much from her ?

*Speed.* Sir; I could perceive nothing at all from her ; no, not so much as a ducat for delivering your letter : and being so hard to me that brought your mind, I fear she 'll prove as hard to you in telling your mind. Give her no token but stones ; for she 's as hard as steel.

*Pro.* What said she ? nothing ?

150

*Speed.* No, not so much as 'Take this for thy pains.' To testify your bounty, I thank you, you have testerned me ; in requital whereof, henceforth carry your letters yourself : and so, sir, I 'll commend you to my master.

*Pro.* Go, go, be gone, to save your ship from wreck,  
Which cannot perial, having thee aboard,  
Being destined to a drier death on shore. [*Exit Speed.*  
I must go send some better messenger :

I fear my Julia would not deign my lines, 160  
Receiving them from such a worthless post. [*Exit.*

## SCENE I.

*The same. Garden of Julia's house.*

*Enter Julia and Lucetta.*

*Jul.* But say, Lucetta, now we are alone,  
Wouldst thou, then, counsel me to fall in love ?

*Luc.* Ay, madam ;\* so you stumble not unheedfully.

*Jul.* Of all the fair resort of gentlemen  
That every day with parle encounter me,  
In thy opinion which is worthiest love ?

*Luc.* Please you repeat their names, I'll show my mind  
According to my shallow simple skill.

*Jul.* What think'st thou of the fair Sir Eglamour ?

*Luc.* As of a knight well-spoken, neat and fine ; 10  
But, were I you, he never should be mine.

*Jul.* What think'st thou of the rich Mercatio ?

*Luc.* Well of his wealth ; but of himself, so so.

*Jul.* What think'st thou of the gentle Proteus ?

*Luc.* Lord, Lord ! to see what folly reigns in us !

*Jul.* How now ! what means this passion at his name ?

*Luc.* Pardon, dear madam : 'tis a passing shame

That I, unworthy body as I am,  
Should censure thus on lovely gentlemen.

*Jul.* Why not on Proteus, as of all the rest ? 20

*Luc.* Then thus,—of many good I think him best.

*Jul.* Your reason ?

*Luc.* I have no other but a woman's reason ;  
I think him so, because I think him so.

*Jul.* And wouldst thou have me cast my love on him ?

*Luc.* Ay, if you thought your love not cast away.

*Jul.* Why, he, of all the rest, hath never moved me.

*Luc.* Yet he, of all the rest, I think, best loves ye.

*Jul.* His little speaking shows his love but small.

*Luc.* Fire that's closest kept burns most of all. 30

*Jul.* They do not love that do not show their love.

*Luc.* O, they love least that let men know their love.

*Jul.* I would I knew his mind.

*Luc.* Peruse this paper, madam.

*Jul.* 'To Julia.'—Say, from whom ?

*Luc.* That the contents will show.

*Jul.* Say, say, who gave it thee ?

*Luc.* Sir Valentine's page ; and sent, I think, from Proteus.  
He would have given it you ; but I, being in the way,  
Did in your name receive it: pardon the fault, I pray.

*Jul.* Now, by my modesty, a goodly broker ! 41  
Dare you presume to harbour wanton lines ?

To whisper and conspire against my youth ?  
Now, trust me, 'tis an office of great worth,  
And you an officer fit for the place.  
There, take the paper : see it be return'd ;  
Or else return no more into my sight.\*

*Luc.* To plead for love deserves more fee than hate.

*Jul.* Will ye be gone ?

*Luc.* That you may ruminate. [*Exit.*

*Jul.* And yet I would I had o'erlook'd the letter : 50

It were a shame to call her back again,  
And pray her to a fault for which I chid her.  
What fool is she, that knows I am a maid,  
And would not force the letter to my view !  
Since maids, in modesty, say 'no' to that  
Which they would have the profferer construe 'ay.'  
Fie, fie, how wayward is this foolish love,  
That, like a testy babe, will scratch the nurse,  
And presently, all humbled, kiss the rod !  
How churlishly I chid Lucetta hence, 60  
When willingly I would have had her here !  
How angrily I taught my brow to frown,  
When inward joy enforced my heart to smile !  
My penance is, to call Lucetta back,  
And ask remission for my folly past.  
What, ho ! Lucetta !



*Re-enter Lucetta.*

*Luc.* What would your ladyship?

*Jul.* Is't near dinner-time?

*Luc.* I would it were;  
That you might kill your stomach on your meat,  
And not upon your maid.

*Jul.* What is't that you took up so gingerly? 70

*Luc.* Nothing.

*Jul.* Why didst thou stoop, then?

*Luc.* To take a paper up that I let fall.

*Jul.* And is that paper nothing?

*Luc.* Nothing concerning me.

*Jul.* Then let it lie for those that it concerns.

*Luc.* Madam, it will not lie where it concerns,  
Unless it have a false interpreter.

*Jul.* Some love of yours hath writ to you in rhyme.

*Luc.* That I might sing it, madam, to a tune. 80  
Give me a note: your ladyship can set.

*Jul.* As little by such toys as may be possible.  
Best sing it to the tune of 'Light o' love.'

*Luc.* It is too heavy for so light a tune.

*Jul.* Heavy! belike it hath some burden, then?

*Luc.* Ay; and melodious were it, would you sing it.

*Jul.* And why not you?

*Luc.* I cannot reach so high.

*Jul.* Let's see your song. How now, minion!

*Luc.* Keep tune there still, so you will sing it out:

And yet methinks I do not like this tune. 90

*Jul.* You do not?

*Luc.* No, madam; it is too sharp.

*Jul.* You, minion, are too saucy.

*Luc.* Nay, now you are too flat,

And mar the concord with too harsh a descant:

There wanteth but a mean to fill your song.

*Jul.* The mean is drown'd with your unruly bass.

*Luc.* Indeed, I bid the base for Proteus.

*Jul.* This babble shall not henceforth trouble me.

Here is a coil with protestation! [*Tears the letter.*

Go get you gone, and let the papers lie: 100

You would be fingering them, to anger me.

*Luc.* She makes it strange; but she would be best pleased

To be so anger'd with another letter. [*Exit.*

*Jul.* Nay, would I were so anger'd with the same!

O hateful hands, to tear such loving words!

Injurious wasps, to feed on such sweet honey,

And kill the bees, that yield it, with your stings!

I'll kiss each several paper for amends.

Look, here is writ 'Kind Julia.' Unkind Julia!

As in revenge of thy ingratitude, 110

I throw thy name against the bruising stones,  
 Trampling contemptuously on thy disdain.  
 And here is writ 'love-wounded Proteus.'  
 Poor wounded name ! my bosom, as a bed,  
 Shall lodge thee, till thy wound be thoroughly heal'd ;  
 And thus I search it with a sovereign kiss:  
 But twice or thrice was ' Proteus ' written down.  
 Be calm, good wind, blow not a word away,  
 Till I have found each letter in the letter,  
 Except mine own name : that some whirlwind bear  
 Unto a ragged, fearful-hanging rock, 121  
 And throw it thence into the raging sea !  
 Lo, here in one line is his name twice writ,  
 ' Poor forlorn Proteus, passionate Proteus,  
 To the sweet Julia ' :—that I 'll tear away.—  
 And yet I will not, sith so prettily  
 He couples it to his complaining names.  
 Thus will I fold them one upon another :  
 Now kiss, embrace, contend, do what you will.

*Re-enter Lucetta.*

*Luc.* Madam,

130

Dinner is ready, and your father stays.

*Jul.* Well, let us go.

*Luc.* What, shall these papers lie like tell-tales here ?

*Jul.* If you respect them, best to take them up.

*Luc.* Nay, I was taken up for laying them down :

Yet here they shall not lie,\* for catching cold.

*Jul.* I see you have a month's mind to them.

*Luc.* Ay, madam, you may say what sights you see ;

I see things too, although you judge I wink.

*Jul.* Come, come ; will 't please you go ? [*Exeunt.* 140

### Scene III.

*The same. Antonio's house.*

*Enter Antonio and Panthino.*

*Ant.* Tell me, Panthino, what sad talk was that

Wherewith my brother held you in the cloister ?

*Pan.* 'Twas of his nephew Proteus, your son.

*Ant.* Why, what of him ?

*Pan.* He wonder'd that your lordship

Would suffer him to spend his youth at home,

While other men, of slender reputation,

Put forth their sons to seek preferment out :

Some to the wars, to try their fortune there ;

Some to discover islands far away ;

Some to the studious universities.

10

For any, or for all these exercises,

He said that Proteus your son was meet ;

And did request me to importune you  
To let him spend his time no more at home,  
Which would be great impeachment to his age,  
In having known no travel in his youth.

*Ant.* Nor need'st thou much importune me to that  
Whereon this month I have been hammering.  
I have consider'd well his loss of time,  
And how he cannot be a perfect man, 20  
Not being tried and tutor'd in the world :  
Experience is by industry achieved,  
And perfected by the swift course of time.  
Then, tell me, whither were I best to send him ?

*Pan.* I think your lordship is not ignorant  
How his companion, youthful Valentine,  
Attends the emperor in his royal court.

*Ant.* I know it well.

*Pan.* 'Twere good, I think, your lordship sent him thither :  
There shall he practise tilts and tournaments, 30  
Hear sweet discourse, converse with noblemen,  
And be in eye of every exercise  
Worthy his youth and nobleness of birth.

*Ant.* I like thy counsel ; well hast thou advised :  
And that thou mayst perceive how well I like it  
The execution of it shall make known.  
Even with the speediest expedition

I will dispatch him to the emperor's court.

*Pan.* To-morrow, may it please you, Don Alphonso,  
With other gentlemen of good esteem, 40  
Are journeying to salute the emperor,  
And to commend their service to his will.

*Ant.* Good company ; with them shall Proteus go :  
And, in good time ! now will we break with him.

*Enter Proteus.*

*Pro.* Sweet love ! sweet lines ! sweet life !  
Here is her hand, the agent of her heart ;  
Here is her oath for love, her honour's pawn.  
O, that our fathers would applaud our loves,  
To seal our happiness with their consents !  
O heavenly Julia ! 50

*Ant.* How now ! what letter are you reading there ?

*Pro.* May 't please your lordship, 'tis a word or two  
Of commendations sent from Valentine,  
Deliver'd by a friend that came from him.

*Ant.* Lend me the letter ; let me see what news.

*Pro.* There is no news, my lord ; but that he writes  
How happily he lives, how well beloved,  
And daily graced by the emperor ;  
Wishing me with him, partner of his fortune.

*Ant.* And how stand you affected to his wish ? 60

*Pro.* As one relying on your lordship's will,  
And not depending on his friendly wish.

*Ant.* My will is something sorted with his wish.

Muse not that I thus suddenly proceed ;  
For what I will, I will, and there an end.  
I am resolved that thou shalt spend some time  
With Valentinus in the emperor's court :  
What maintenance he from his friends receives,  
Like exhibition thou shalt have from me.  
To-morrow be in readiness to go :  
Excuse it not, for I am peremptory.

70

*Pro.* My lord, I cannot be so soon provided :  
Please you, deliberate a day or two.

*Ant.* Look, what thou want'st shall be sent after thee :  
No more of stay ! to-morrow thou must go.  
Come on, Panthino : you shall be employ'd  
To hasten on his expedition. [*Exit Ant. and Pan.*]

*Pro.* Thus have I shunn'd the fire for fear of burning,  
And drench'd me in the sea, where I am drown'd.  
I fear'd to show my father Julia's letter, 80  
Lest he should take exceptions to my love ;  
And with the vantage of mine own excuse  
Hath he excepted most against my love.  
O, how this spring of love resembleth  
The uncertain glory of an April day,

Which now shows all the beauty of the sun,  
And by and by a cloud takes all away !

*Re-enter Panthino.*

*Pan.* Sir Proteus, your father calls for you :

He is in haste ; therefore, I pray you, go.

*Pro.* Why, this it is : my heart accords thereto, 90  
And yet a thousand times it answers ' no.' [*Exeunt.*

## Act Second

### Scene 1.

*Milan. The Duke's palace.*

*Enter Valentine and Speed.*

*Speed.* Sir, your glove.

*Val.* Not mine ; my gloves are on.

*Speed.* Why, then, this may be yours, for this is but one.

*Val.* Ha ! let me see : ay, give it me, it's mine :

Sweet ornament that decks a thing divine !

Ah, Silvia, Silvia !

*Speed.* Madam Silvia ! Madam Silvia !

*Val.* How now, sirrah ?

*Speed.* She's not within hearing, sir.

*Val.* Why, sir, who bade you call her ?

*Speed.* Your worship, sir ; or else I mistook.



*Val.* Well, you'll still be too forward.

*Speed.* And yet I was last chidden for being too slow.

*Val.* Go to, sir: tell me, do you know Madam Silvia?

*Speed.* She that your worship loves?

*Val.* Why, how know you that I am in love?

*Speed.* Marry, by these special marks: first, you have learned, like Sir Proteus, to wreathe your arms, like a male-content; to relish a love-song, like a robin-redbreast; to walk alone, like one that had the pestilence; to sigh, like a school-boy that had lost his A B C; to weep, like a young wench that had buried her grandam; to fast, like one that takes diet; to watch, like one that fears robbing; to speak puling, like a beggar at Hallowmas. You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions; when you fasted, it was presently after dinner; when you looked sadly, it was for want of money: and now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master.

*Val.* Are all these things perceived in me?

*Speed.* They are all perceived without ye.

*Val.* Without me? they cannot.

*Speed.* Without you? nay, that's certain, for, without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady. 40

*Val.* But tell me, dost thou know my lady Silvia?

*Speed.* She that you gaze on so as she sits at supper?

*Val.* Hast thou observed that? even she, I mean.

*Speed.* Why, sir, I know her not. 50'

*Val.* Dost thou know her by my gazing on her, and yet knowest her not?

*Speed.* Is she not hard-favoured, sir?

*Val.* Not so fair, boy, as well-favoured.

*Speed.* Sir, I know that well enough.

*Val.* What dost thou know?

*Speed.* That she is not so fair as, of you, well favoured.

*Val.* I mean that her beauty is exquisite, but her favour infinite. 60

*Speed.* That's because the one is painted, and the other out of all count.

*Val.* How painted? and how out of count?

*Speed.* Marry, sir, so painted, to make her fair, that no man counts of her beauty.

*Val.* How esteemest thou me? I account of her beauty.

*Speed.* You never saw her since she was deformed.

*Val.* How long hath she been deformed? 70

*Speed.* Ever since you loved her.

*Val.* I have loved her ever since I saw her; and still I see her beautiful.

*Speed.* If you love her, you cannot see her.

*Val.* Why?

*Speed.* Because Love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungartered!

*Val.* What should I see then? 80

*Speed.* Your own present folly, and her passing deformity: for he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose.

*Val.* Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes.

*Speed.* True, sir; I was in love with my bed: I thank you, you swung me for my love, which makes me the bolder to chide you for yours.

*Val.* In conclusion, I stand affected to her. 90

*Speed.* I would you were set, so your affection would cease.

*Val.* Last night she enjoined me to write some lines to one she loves.

*Speed.* And have you?

*Val.* I have.

*Speed.* Are they not lamely writ?

*Val.* No, boy, but as well as I can do them. Peace! here she comes.

*Speed.* [*Aside*] O excellent motion! O exceeding 100 puppet! Now will he interpret to her.

*Enter Silvia.*

*Val.* Madam and mistress, a thousand good-morrows.

*Speed.* \* [*Aside*] O, give 'ye good even! here's a million of manners.

*Sil.* Sir Valentine and servant, to you two thousand.

*Speed.* [*Aside*] He should give her interest, and she gives it him.

*Val.* As you enjoind me, I have writ your letter 110  
Unto the secret nameless friend of yours ;  
Which I was much unwilling to proceed in,  
But for my duty to your ladyship.

*Sil.* I thank you, gentle servant : 'tis very clerkly done.

*Val.* Now trust me, madam, it came hardly off ;  
For, being ignorant to whom it goes,  
I writ at random, very doubtfully.

*Sil.* Perchance you think too much of so much pains ?

*Val.* No, madam ; so it stead you, I will write,  
Please you command, a thousand times as much ; 120  
And yet—

*Sil.* A pretty period ! Well, I guess the sequel ;  
And yet I will not name it ;—and yet I care not ;—  
And yet take this again :—and yet I thank you ;  
Meaning henceforth to trouble you no more.

*Speed.* [*Aside*] And yet you will ; and yet another  
'yet.'

*Val.* What means your ladyship ? do you not like it ?

*Sil.* Yes, yes : the lines are very quaintly writ ; .  
But since unwillingly, take them again.

Nay, take them.

130

*Val.* Madam, they are for you.

*Sil.* Ay, ay : you writ them, sir, at my request ;  
But I will none of them ; they are for you ;

I would have had them writ more movingly.

*Val.* Please you, I'll write your ladyship another.

*Sil.* And when it's writ, for my sake read it over,  
And if it please you, so; if not, why, so.

*Val.* If it please me, madam, what then?

*Sil.* Why, if it please you, take it for your labour:

And so, good morrow, servant. [*Exit.* 140

*Speed.* O jest unseen, inscrutable, invisible,

As a nose on a man's face, or a weathercock on a  
steeple!

My master sues to her; and she hath taught her suitor,  
He being her pupil, to become her tutor.

O excellent device! was there ever heard a better,  
That my master, being scribe, to himself should write  
the letter?

*Val.* How now, sir? what are you reasoning with  
yourself?

*Speed.* Nay, I was rhyming: 'tis you that have the  
reason. 150

*Val.* To do what?

*Speed.* To be a spokesman from Madam Silvia.

*Val.* To whom?

*Speed.* To yourself: why, she woos you by a figure.

*Val.* What figure?

*Speed.* By a letter, I should say.

of Verona ❧

**Act II. Sc. I.**

*Val.* Why, she hath not writ to me?

*Speed.* What need she, when she hath made you  
write to yourself? Why, do you not perceiye  
the jest? 160

*Val.* No, believe me.

*Speed.* No believing you, indeed, sir. But did you  
perceive her earnest?

*Val.* She gave me none, except an angry word.

*Speed.* Why, she hath given you a letter.

*Val.* That's the letter I writ to her friend.

*Speed.* And that letter hath she delivered, and there  
an end.

*Val.* I would it were no worse.

*Speed.* I'll warrant you, 'tis as well: 170

' For often have you writ to her, and she, in modesty,  
Or else for want of idle time, could not again reply;  
Or fearing else some messenger, that might her mind  
discover,

Herself hath taught her love himself to write unto  
her lover.

All this I speak in print, for in print I found it.

Why muse you, sir? 'tis dinner-time.

*Val.* I have dined.

*Speed.* Ay, but hearken, sir; though the chameleon  
Love can feed on the air, I am one that am

nourished by my victuals, and would fain have 180  
meat. O, be not like your mistress ; be moved,  
be moved. [Exeunt.

## Scene II.

*Verona. Julia's house.*

*Enter Proteus and Julia.*

*Pro.* Have patience, gentle Julia.

*Jul.* I must, where is no remedy.

*Pro.* When possibly I can, I will return.

*Jul.* If you turn not, you will return the sooner.

Keep this remembrance for thy Julia's sake.

[Giving a ring.

*Pro.* Why, then, we'll make exchange ; here, take you  
this.

*Jul.* And seal the bargain with a holy kiss.

*Pro.* Here is my hand for my true constancy ;

And when that hour o'erslips me in the day

Wherein I sigh not, Julia, for thy sake,

10

The next ensuing hour some foul mischance

Torment me for my love's forgetfulness !

My father stays my coming ; answer not ;

'The tide is now :—nay, not thy tide of tears ;



That tide will stay me longer than I should.

Julia, farewell ! [Exit Julia.

What, gone without a word ?

Ay, so true love should do : it cannot speak ;  
For truth hath better deeds than words to grace  
it.

*Enter Panthino.*

*Pan.* Sir Proteus, you are stay'd for.

*Pro.* Go ; I come, I come. 20

Alas ! this parting strikes poor lovers dumb,  
[Exeunt.

### Scene III.

*The same. A street.*

*Enter Launce, leading a dog.*

*Launce.* Nay, 'twill be this hour ere I have done weeping ; all the kind of the Launces have this very fault. I have received my proportion, like the prodigious son, and am going with Sir Proteus to the Imperial's court. I think Crab my dog be the sousest-natured dog that lives : my mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her

hands, and all our house in a great perplexity,  
yet did not this cruel-hearted cur shed one tear : 10  
he is a stone, a very pebble stone, and has no  
more pity in him than a dog : a Jew would have  
wept to have seen our parting ; why, my grandam,  
having no eyes, look you, wept herself blind at  
my parting. Nay, I 'll show you the manner of  
it. This shoe is my father : no, this left shoe is  
my father : no, no, this left shoe is my mother :  
nay, that cannot be so neither : yes, it is so, it is  
so, it hath the worser sole. This shoe, with the  
hole in it, is my mother, and this my father ; a 20  
vengeance on't ! there 'tis : now, sir, this staff is  
my sister, for, look you, she is as white as a lily,  
and as small as a wand : this hat is Nan, our  
maid : I am the dog : no, the dog is himself, and  
I am the dog,—Oh ! the dog is me, and I am  
myself ; ay, so, so. Now come I to my father ;  
Father, your blessing : now should not the shoe  
speak a word for weeping : now should I kiss my  
father ; well, he weeps on. Now come I to my mo-  
ther : O, that she could speak now like a wood 30  
woman ! Well, I kiss her, why, there 'tis ; here's  
my mother's breath up and down. Now come I to  
my sister ; mark the moan she makes. Now the

dog all this while sheds not a tear, nor speaks a word; but see how I lay the dust with my tears.

*Enter Panbino.*

*Pan.* Launce, away, away, aboard! thy master is shipped, and thou art to post after with oars. What's the matter? why weepest thou, man? Away, ass! you'll lose the tide, if you tarry any longer.

40

*Launce.* It is no matter if the tied were lost; for it is the unkindest tied that ever any man tied.

*Pan.* What's the unkindest tide?

*Launce.* Why, he that's tied here, Crab, my dog.

*Pan.* Tut, man, I mean thou'lt lose the flood, and, in losing the flood, lose thy voyage, and, in losing thy voyage, lose thy master, and, in losing thy master, lose thy service, and, in losing thy service,—Why dost thou stop my mouth? 50

*Launce.* For fear thou shouldst lose thy tongue.

*Pan.* Where should I lose my tongue?.

*Launce.* In thy tale.

*Pan.* In thy tail!

*Launce.* Lose the tide, and the voyage, and the

master, and the service, and the tied ! Why,  
man, if the river were dry, I am able to fill it  
with my tears ; if the wind were down, I could  
drive the boat with my sighs. 60

*Pan.* Come, come away, man ; I was sent to call  
thee.

*Launce.* Sir, call me what thou darest.

*Pan.* Wilt thou go ? .

*Launce.* Well, I will go. [Exit.

## Scene IV.

*Milan. The Duke's palace.*

\* *Enter Silvia, Valentine, Thurio, and Speed.*

*Sil.* Servant !

*Val.* Mistress ?

*Speed.* Master, Sir Thurio frowns on you.

*Val.* Ay, boy, it's for love.

*Speed.* Not of you.

*Val.* Of my mistress, then.

*Speed.* 'Twere good you knocked him. [Exit.

*Sil.* Servant, you are sad.

*Val.* Indeed, madam, I seem so.

*Thu.* Seem you that you are not ? 10

*Val.* Haply I do.

*Thu.* So do counterfeits.

*Val.* So do you.

*Thu.* What seem I that I am not?

*Val.* Wise.

*Thu.* What instance of the contrary?

*Val.* Your folly.

*Thu.* And how quote you my folly?

*Val.* I quote it in your jerkin.

*Thu.* My jerkin is a doublet. 20

*Val.* Well, then, I'll double your folly.

*Thu.* How?

*Sil.* What, angry, Sir Thurio! do you change colour?

*Val.* Give him leave, madam; he is a kind of chameleon.

*Thu.* That hath more mind to feed on your blood than live in your air.

*Val.* You have said, sir.

*Thu.* \*Ay, sir, and done too, for this time. 30

*Val.* I know it well, sir; you always end ere you begin.

*Sil.* A fine volley of words, gentlemen, and quickly shot off.

*Val.* 'Tis indeed, madam; we thank the giver.

*Sil.* Who is that, servant?

*Val.* Yourself, sweet lady; for you gave the fire.  
Sir Thurio borrows his wit from your ladyship's  
looks, and spends what he borrows kindly in  
your company.

40

*Thu.* Sir, if you spend word for word with me, I  
shall make your wit bankrupt.

*Val.* I know it well, sir; you have an exchequer of  
words, and, I think, no other treasure to give  
your followers, for it appears, by their bare  
liveries, that they live by your bare words.

*Sil.* No more, gentlemen, no more:—here comes my  
father.

*Enter Duke.*

*Duke.* Now, daughter Silvia, you are hard beset.  
Sir Valentine, your father's in good health:  
What say you to a letter from your friends  
Of much good news?

50

*Val.* My lord, I will be thankful  
To any happy messenger from thence.

*Duke.* Know ye Don Antonio, your countryman?

*Val.* Ay, my good lord, I know the gentleman  
To be of worth, and worthy estimation,  
And not without desert so well reputed.

*Duke.* Hath he not a son?

*Val.* Ay, my good lord ; a son that well deserves  
The honour and regard of such a father. 60

*Duke.* You know him well ?

*Val.* I know him as myself ; for from our infancy  
We have conversed and spent our hours together :  
And though myself have been an idle truant,  
Omitting the sweet benefit of time  
To clothe mine age with angel-like perfection,  
Yet hath Sir Proteus, for that 's his name,  
Made use and fair advantage of his days ;  
His years but young, but his experience old ;  
His head unmellow'd, but his judgement ripe ; 70  
And, in a word, for far behind his worth  
Comes all the praises that I now bestow,  
He is complete in feature and in mind  
With all good grace to grace a gentleman.

*Duke.* Beshrew me, sir, but if he make this good,  
He is as worthy for an empress' love  
As meet to be an emperor's counsellor.  
Well, sir, this gentleman is come to me,  
With commendation from great potentates ;  
And here he means to spend his time awhile : 80  
I think 'tis no unwelcome news to you.

*Val.* Should I have wish'd a thing, it had been he.

*Duke.* Welcome him, then, according to his worth.

Silvia, I speak to you, and you, Sir Thurio,  
For Valentine, I need not cite him to it :

I will send him hither to you presently. [Exit.

*Val.* This is the gentleman I told your ladyship  
Had come along with me, but that his mistress  
Did hold his eyes lock'd in her crystal looks.

*Sil.* Belike that now she hath enfranchised them, 90  
Upon some other pawn for fealty.

*Val.* Nay, sure, I think she holds them prisoners still.

*Sil.* Nay, then, he should be blind ; and, being blind,  
How could he see his way to seek out you ?

*Val.* Why, lady, Love hath twenty pair of eyes.

*Thu.* They say that Love hath not an eye at all.

*Val.* To see such lovers, Thurio, as yourself :  
Upon a homely object Love can wink.

*Sil.* Have done, have done ; here comes the gentleman.

*Enter Proteus.*

*Val.* Welcome, dear Proteus ! Mistress, I beseech you,  
Confirm his welcome with some special favour. 101

*Sil.* His worth is warrant for his welcome hither,  
If this be he you oft have wish'd to hear from.

*Val.* Mistress, it is ! sweet lady, entertain him  
To be my fellow-servant to your ladyship.

*Sil.* Too low a mistress for so high a servant.



*Pro.* Not so, sweet lady : but too mean a servant  
To have a look of such a worthy mistress.

*Val.* Leave off discourse of disability :

Sweet lady, entertain him for your servant. 110

*Pro.* My duty will I boast of; nothing else.

*Sil.* And duty never yet did want his meed :

Servant, you are welcome to a worthless mistress.

*Pro.* I'll die on him that says so but yourself.

*Sil.* That you are welcome?

*Pro.* That you are worthless.

*Enter Servant.*

*Ser.* Madam, my lord your father would speak with you.

*Sil.* I wait upon his pleasure. [*Exit Ser.*] Come, Sir Thurio,

Go with me. Once more, new servant, welcome :

I'll leave you to confer of home affairs ;

When you have done, we look to hear from you. 120

*Pro.* We'll both attend upon your ladyship.

[*Excunt Silvia and Thurio.*]

*Val.* Now, tell me, how do all from whence you came?

*Pro.* Your friends are well, and have them much commended.

*Val.* And how do yours?

*Pro.* I left them all in health.

*Val.* How does your lady? and how thrives your love?

*Pro.* My tales of love were wont to weary you ;

I know you joy not in a love-discourse.

*I'al.* Ay, Proteus, but that life is alter'd now :

'I have done penance for contemning Love,  
Whose high imperious thoughts have punish'd me 130  
With bitter fasts, with penitential groans, .  
With nightly tears, and daily heart-sore sighs ;  
For, in revenge of my contempt of love,  
Love hath chased sleep from my enthralled eyes,  
And made them watchers of mine own heart's sorrow.  
O gentle Proteus, Love's a mighty lord,  
And hath so humbled me, as I confess  
There is no woe to his correction,  
Nor to his service no such joy on earth.  
Now no discourse, except it be of love ; 140  
Now can I break my fast, dine, sup and sleep,  
Upon the very naked name of love.

*Pro.* Enough ; I read your fortune in your eye.  
Was this the idol that you worship so ?

*I'al.* Even she ; and is she not a heavenly saint ?

*Pro.* No ; but she is an earthly paragon.

*I'al.* Call her divine.

*Pro.* I will not flatter her.

*I'al.* O, flatter me ; for love delights in praises.

*Pro.* When I was sick, you gave me bitter pills ;  
And I must minister the like to you. 150

*Val.* Then speak the truth by her ; if not divine,  
Yet let her be a principality,  
Sovereign to all the creatures on the earth.

*Pro.* Except my mistress.

*Val.* Sweet, except not any ;  
Except thou wilt except against my love.

*Pro.* Have I not reason to prefer mine own ?

*Val.* And I will help thee to prefer her too :  
She shall be dignified with this high honour,—  
To bear my lady's train, lest the base earth  
Should from her vesture chance to steal a kiss, 160  
And, of so great a favour growing proud,  
Disdain to root the summer-swelling flower,  
And make rough winter everlastingly.

*Pro.* Why, Valentine, what braggardism is this ?

*Val.* Pardon me, Proteus : all I can is nothing  
To her, whose worth makes other worthies nothing ;  
She is alone.

*Pro.* Then let her alone.

*Val.* Not for the world : why, man, she is mine own ;  
And I as rich in having such a jewel  
As twenty seas, if all their sand were pearl, 170  
The water nectar, and the rocks pure gold.  
Forgive me, that I do not dream on thee,  
Because thou see'st me dote upon my love.

My foolish rival, that her father likes  
 Only for his possessions are so huge, \*  
 Is gone with her along ; and I must after,  
 For love, thou know'st, is full of jealousy.

*Pro.* But she loves you ?

*Val.* Ay, and we are betroth'd : nay, more, our marriage-hour,  
 With all the cunning manner of our flight, 180  
 Determined of ; how I must climb her window ;  
 The ladder made of cords ; and all the means  
 Plotted and 'greed on for my happiness.  
 Good Proteus, go with me to my chamber,  
 In these affairs to aid me with thy counsel.

*Pro.* Go on before : I shall inquire you forth :  
 I must unto the road, to disembark  
 Some necessaries that I needs must use ;  
 And then I'll presently attend you.

*Val.* Will you make haste ?

190

*Pro.* I will.

[*Exit Val.*

Even as one heat another heat expels,  
 Or as one nail by strength drives out another,  
 So the remembrance of my former love  
 Is by a newer object quite forgotten.  
 Is it mine, or Valentine's praise,  
 Her true perfection, or my false transgression,  
 That makes me reasonless to reason thus ?

She is fair ; and so is Julia, that I love,—  
 That I did love, for now my love is thaw'd ; 200  
 Which, like a waxen image 'gainst a fire,  
 Bears no impression of the thing it was.  
 Methinks my zeal to Valentine is cold,  
 And that I love him not as I was wont.  
 O, but I love his lady too too much !  
 And that 's the reason I love him so little.  
 How shall I dote on her with more advice,  
 That thus without advice begin to love her !  
 'Tis but her picture I have yet beheld,  
 And that hath dazzled my reason's light ; 210  
 But when I look on her perfections,  
 There is no reason but I shall be blind.  
 If I can check my erring love, I will ;  
 If not, to compass her I'll use my skill. [Exit.

Scene V.

*The same. A street.*

*Enter Speed and Launce severally.*

*Speed.* Launce ! by mine honesty, welcome to Padua !

*Launce.* Forswear not thyself, sweet youth ; for I am not welcome. I reckon this always—that a

Act II. Sc. v.

≡ Two Gentlemen

man is never undone till he be hanged ; nor never welcome to a place till some certain shot be paid, and the hostess say ‘ Welcome ! ’

*Speed.* Come on, you madcap, I’ll to the alehouse with you presently ; where, for one shot of five pence, thou shalt have five thousand welcomes. 10  
But, sirrah, how did thy master part with Madam Julia ?

*Launce.* Marry, after they closed in earnest, they parted very fairly in jest.

*Speed.* But shall she marry him ?

*Launce.* No.

*Speed.* How, then ? shall he marry her ?

*Launce.* No, neither.

*Speed.* What, are they broken ?

*Launce.* No, they are both as whole as a fish. 20

*Speed.* Why, then, how stands the matter with them ?

*Launce.* Marry, thus ; when it stands well with him, it stands well with her.

*Speed.* What an ass art thou ! I understand thee not.

*Launce.* What a block art thou, that thou canst not !  
My staff understands me.

*Speed.* What thou sayest ?

of Verona ❧

Act II. Sc. v.

*Launce.* Ay, and what I do too : look thee, I'll but 30  
lean, and my staff understands me.

*Speed.* It stands under thee, indeed.

*Launce.* Why, stand-under and under-stand is all  
one.

*Speed.* But tell me true, will 't be a match ?

*Launce.* Ask my dog : if he say ay, it will ; if he  
say, no, it will ; if he shake his tail and say no-  
thing, it will.

*Speed.* The conclusion is, then, that it will.

*Launce.* Thou shalt never get such a secret from me 40  
but by a parable.

*Speed.* 'Tis well that I get it so. But, Launce, how  
sayest thou, that my master is become a notable  
lover ?

*Launce.* I never knew him otherwise.

*Speed.* Than how ?

*Launce.* A notable lubber, as thou reportest him to  
be.

*Speed.* Why, thou whoreson ass, thou mistakest  
me. 50

*Launce.* Why fool, I meant not thee ; I meant thy  
master.

*Speed.* I tell thee, my master is become a hot  
lover.

*Launce.* Why, I tell thee, I care not though he burn himself in love. If thou wilt, go with me to the alehouse ; if not, thou art an Hebrew, a Jew, and not worth the name of Christian.

*Speed.* Why ?

*Launce.* Because thou hast not so much charity in thee as to go to the ale with a Christian. Wilt thou go ?

*Speed.* At thy service.

[*Exeunt.*

### Scene VI.

*The same. The Duke's palace.*

*Enter Proteus.*

*Pro.* To leave my Julia, shall I be forsworn ;  
To love fair Silvia, shall I be forsworn ;  
To wrong my friend, I shall be much forsworn ;  
And even that power, which gave me first my oath,  
Provokes me to this threefold perjury ;  
Love bade me swear, and Love bids me forswear.  
O sweet-suggesting Love, if thou hast sinn'd,  
Teach me, thy tempted subject, to excuse it !  
At first I did adore a twinkling star,  
But now I worship a celestial sun.

90



Unheedful vows may heedfully be broken ;  
And he wants wit that wants resolved will  
To learn his wit to exchange the bad for better.  
Fie, fie, unreverend tongue ! to call her bad,  
Whose sovereignty so oft thou hast preferr'd  
With twenty thousand soul-confirming oaths.  
I cannot leave to love, and yet I do ;  
But there I leave to love where I should love.  
Julia I lose, and Valentine I lose :  
If I keep them, I needs must lose myself ;                   20  
If I lose them, thus find I by their loss  
For Valentine, myself, for Julia, Silvia.  
I to myself am dearer than a friend,  
For love is still most precious in itself ;  
And Silvia—witness Heaven, that made her fair !—  
Shows Julia but a swarthy Ethiope.  
I will forget that Julia is alive,  
Remembering that my love to her is dead ;  
And Valentine I 'll hold an enemy,  
Aiming at Silvia as a sweeter friend.                   30  
I cannot now prove constant to myself,  
Without some treachery used to Valentine.  
This night he meaneth with a corded ladder  
To climb celestial Silvia's chamber-window ;  
Myself in counsel, his competitor.

Now presently I 'll give her father notice  
Of their disguising and pretended flight ;  
Who, all enraged, will banish Valentine ;  
For Thurio, he intends, shall wed his daughter ;  
But, Valentine being gone, I 'll quickly cross 40  
By some sly trick blunt Thurio's dull proceeding.  
Love, lend me wings to make my purpose swift,  
As thou hast lent me wit to plot this drift !

[*Exit.*]**Scene VII.***Verona. Julia's house.**Enter Julia and Lucetta.*

*Jul.* Counsel, Lucetta ; gentle girl, assist me ;  
And, even in kind love, I do conjure thee,  
Who art the table wherein all my thoughts  
Are visibly character'd and engraved,  
To lesson me ; and tell me some good mean,  
How, with my honour, I may undertake  
A journey to my loving Proteus.

*Luc.* Alas, the way is wearisome and long !

*Jul.* A true-devoted pilgrim is not weary  
To measure kingdoms with his feeble steps ;

18

Much less shall she that hath Love's wings to fly,  
And when the flight is made to one so dear,  
Of such divine perfection, as Sir Proteus.

*Iuc.* Better forbear till Proteus make return.

*Jul.* O, know'st thou not, his looks are my soul's food ?  
Pity the dearth that I have pined in,  
By longing for that food so long a time.  
Didst thou but know the inly touch of love,  
Thou wouldst as soon go kindle fire with snow  
As seek to quench the fire of love with words. 20

*Iuc.* I do not seek to quench your love's hot fire,  
But qualify the fire's extreme rage,  
Lest it should burn above the bounds of reason.

*Jul.* The more thou damm'st it up, the more it burns.  
The current that with gentle murmur glides,  
Thou know'st, being stopp'd, impatiently doth rage;  
But when his fair course is not hindered,  
He makes sweet music with the enamell'd stones,  
Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage ; 30  
And so by many winding nooks he strays,  
With willing sport, to the wild ocean.  
Then let me go, and hinder not my course :  
I'll be as patient as a gentle stream,  
And make a pastime of each weary step,

Till the last step have brought me to my love ;  
And there I 'll rest, as after much turmoil  
A blessed soul doth in Elysium.

*Luc.* But in what habit will you go along ?

*Jul.* Not like a woman ; for I would prevent 40  
The loose encounters of lascivious men :  
Gentle Lucetta, fit me with such weeds  
As may bescem some well-reputed page.

*Luc.* Why, then, your ladyship must cut your hair.

*Jul.* No, girl ; I 'll knit it up in silken strings  
With twenty odd-conceited true-love knots.  
To be fantastic may become a youth  
Of greater time than I shall show to be.

*Luc.* What fashion, madam, shall I make your breeches ? .

*Jul.* That fits as well as, ' Tell me, good my lord, 50  
What compass will you wear your farthingale ? '  
Why even what fashion thou best likest, Lucetta.

*Luc.* You must needs have them with a codpiece, madam.

*Jul.* Out, out, Lucetta ! that will be ill-favour'd.

*Luc.* A round hose, madam, now 's not worth a pin,  
Unless you have a codpiece to stick pins on.

*Jul.* Lucetta, as thou lovest me, let me have  
What thou think'st meet, and is most mannerly.  
But tell me, wench, how will the world repute me  
For undertaking so unstaïd a journey ? 60

I fear me, it will make me scandalized.

*Luc.* If you think so, then stay at home, and go not.

*Jul.* Nay, that I will not.

*Luc.* 'Then never dream on infamy, but go.

If Proteus like your journey when you come,  
No matter who 's displeased when you are gone :  
I fear me, he will scarce be pleased withal.

*Jul.* That is the least, Lucetta, of my fear :

A thousand oaths, an ocean of his tears,  
And instances of infinite of love, 70  
Warrant me welcome to my Proteus.

*Luc.* All these are servants to deceitful men.

*Jul.* Base men, that use them to so base effect !

But truer stars did govern Proteus' birth :  
His words are bonds, his oaths are oracles ;  
His love sincere, his thoughts immaculate ;  
His tears pure messengers sent from his heart ;  
His heart as far from fraud as heaven from earth.

*Luc.* Pray heaven he prove so, when you come to him !

*Jul.* Now, as thou lovest me, do him not that wrong, 80

To bear a hard opinion of his truth :  
Only deserve my love by loving him ;  
And presently go with me to my chamber,  
To take a note of what I stand in need of,  
To furnish me upon my longing journey.

All that is mine I leave at thy dispose,  
My goods, my lands, my reputation ;  
Only, in lieu thereof, dispatch me hence.  
Come, answer not, but to it presently !  
I am impatient of my tarriance. [Exeunt. 90

**Act Third.****Scene I.**

*Milan. Ante-room in the Duke's palace.*

*Enter Duke, Thurio, and Proteus.*

*Duke.* Sir Thurio, give us leave, I pray, awhile ;  
We have some secrets to confer about. [*Exit Thu.*  
Now, tell me, Proteus, what 's your will with me ?

*Pro.* My gracious lord, that which I would discover  
The law of friendship bids me to conceal ;  
But when I call to mind your gracious favours  
Done to me, undeserving as I am,  
My duty pricks me on to utter that  
Which else no worldly good should draw from me.  
Know, worthy prince, Sir Valentine, my friend, 10  
This night intends to steal away your daughter :  
Myself am one made privy to the plot.

I know you have determined to bestow her  
 On Thurio, whom your gentle daughter hates ;  
 And should she thus be stol'n away from you,  
 It would be much vexation to your age.  
 Thus, for my duty's sake, I rather chose  
 To cross my friend in his intended drift  
 Than, by concealing it, heap on your head  
 A pack of sorrows, which would press you down, 20  
 Being unprevented, to your timeless grave.

*Duke.* Proteus, I thank thee for thine honest care ;  
 Which to requite, command me while I live.  
 This love of theirs myself have often seen,  
 Haply when they have judged me fast asleep ;  
 And oftentimes have purposed to forbid  
 Sir Valentine her company and my court :  
 But, fearing lest my jealous aim might err,  
 And so, unworthily disgrace the man,  
 A rashness that I ever yet have shunn'd, 30  
 I gave him gentle looks ; thereby to find  
 That which thyself hast now disclosed to me.  
 And, that thou mayst perceive my fear of this,  
 Knowing that tender youth is soon suggested,  
 I nightly lodge her in an upper tower,  
 The key whereof myself have ever kept ;  
 And thence she cannot be convey'd away.

- Pro.* Know, noble lord, they have devised a mean  
How he her chamber-window will ascend,  
And with a corded ladder fetch her down ; 40  
For which the youthful lover now is gone,  
And this way comes he with it presently ;  
Where, if it please you, you may intercept him.  
But, good my Lord, do it so cunningly  
That my discovery be not aimed at ;  
For, love of you, not hate unto my friend,  
Hath made me publisher of this pretence.
- Duke.* Upon mine honour, he shall never know  
That I had any light from thee of this.
- Pro.* Adieu, my Lord ; Sir Valentine is coming. 50

[*Exit.*]*Enter Valentine.*

- Duke.* Sir Valentine, whither away so fast ?
- Val.* Please it your grace, there is a messenger  
That stays to bear my letters to my friends,  
And I am going to deliver them.
- Duke.* Be they of much import ?
- Val.* The tenour of them doth but signify  
My health and happy being at your court.
- Duke.* Nay then, no matter ; stay with me awhile ;  
I am to break with thee of some affairs  
That touch me near, wherein thou must be secret.



'Tis not unknown to thee that I have sought 61  
To match my friend Sir Thurio to my daughter.

*Val.* I know it well, my Lord ; and, sure, the match  
Were rich and honourable ; besides, the gentleman  
Is full of virtue, bounty, worth and qualities  
Beseeming such a wife as your fair daughter :  
Cannot your Grace win her to fancy him ?

*Duke.* No, trust me ; she is peevish, sullen, froward,  
Proud, disobedient, stubborn, lacking duty ;  
Neither regarding that she is my child, 70  
Nor fearing me as if I were her father :  
And, may I say to thee, this pride of hers,  
Upon advice, hath drawn my love from her ;  
And, where I thought the remnant of mine age  
Should have been cherish'd by her child-like duty,  
I now am full resolved to take a wife,  
And turn her out to who will take her in :  
Then let her beauty be her wedding-dower ;  
For me and my possessions she esteems not.

*Val.* What would your Grace have me to do in this ? 80

*Duke.* There is a lady in Verona here  
Whom I affect ; but she is nice and coy,  
And nought esteems my aged eloquence :  
Now, therefore, would I have thee to my tutor,—  
For long ago I have forgot to court ;

Besides, the fashion of the time is changed,—  
How and which way I may bestow myself,  
To be regarded in her sun-bright eye.

*Val.* Win her with gifts, if she respect not words :  
Dumb jewels often in their silent kind 90  
More than quick words do move a woman's mind.

*Duke.* But she did scorn a present that I sent her.

*Val.* A woman sometimes scorns what best contents her.  
Send her another ; never give her o'er ;  
For scorn at first makes after-love the more.  
If she do frown, 'tis not in hate of you,  
But rather to beget more love in you :  
If she do chide, 'tis not to have you gone ;  
For why, the fools are mad, if left alone.  
Take no repulse, whatever she doth say ; 100  
For 'get you gone,' she doth not mean 'away !'  
Flatter and praise, commend, extol their graces ;  
Though ne'er so black, say they have angels' faces.  
That man that hath a tongue, I say, is no man,  
If with his tongue he cannot win a woman.

*Duke.* But she I mean is promised by her friends  
Unto a youthful gentleman of worth ;  
And kept severely from resort of men,  
That no man hath access by day to her.

*Val.* Why, then, I would resort to her by night. 110

*Duke.* Ay, but the doors be lock'd, and keys kept safe,  
That no man hath recourse to her by night.

*Val.* What lets but one may enter at her window?

*Duke.* Her chamber is aloft, far from the ground,  
And built so shelving, that one cannot climb it  
Without apparent hazard of his life.

*Val.* Why, then, a ladder, quaintly made of cords,  
To cast up, with a pair of anchoring hooks,  
Would serve to scale another Hero's tower,  
So bold Leander would adventure it. 120

*Duke.* Now, as thou art a gentleman of blood,  
Advise me where I may have such a ladder.

*Val.* When would you use it? pray, sir, tell me that.

*Duke.* This very night; for Love is like a child,  
That longs for every thing that he can come by.

*Val.* By seven o'clock I'll get you such a ladder.

*Duke.* But, hark thee; I will go to her alone:  
How shall I best convey the ladder thither?

*Val.* It will be light, my lord, that you may bear it  
Under a cloak that is of any length. 130

*Duke.* A cloak as long as thine will serve the turn?

*Val.* Ay, my good lord.

*Duke.* Then let me see thy cloak:  
I'll get me one of such another length.

*Val.* Why, any cloak will serve the turn, my lord.

*Duke.* How shall I fashion me to wear a cloak ?

I pray thee, let me feel thy cloak upon me.

What letter is this same ? What's here ? 'To Silvia' !

And here an engine fit for my proceeding.

I'll be so bold to break the seal for once. [*Reads.*

'My thoughts do harbour with my Silvia nightly ;

And slaves they are to me, that send them flying :

O, could their master come and go as lightly, 142

Himself would lodge where senseless they are lying !

My herald thoughts in thy pure bosom rest them ;

While I, their king, that thither them importune,

Do curse the grace that with such grace hath bless'd  
them,

Because myself do want my servants' fortune :

I curse myself, for, they are sent by me,

That they should harbour where their lord would be.'

What's here ? 150

'Silvia, this night I will enfranchise thee.'

'Tis so ; and here 's the ladder for the purpose.

Why, Phaethon,—for thou art Merops' son,—

Wilt thou aspire to guide the heavenly car,

And with thy daring folly burn the world ?

Wilt thou reach stars, because they shine on thee ?

Go, base intruder ! overweening slave !

Bestow thy fawning smiles on equal mates ;

And think my patience, more than thy desert,  
 Is privilege for thy departure hence : 160  
 Thank me for this more than for all the favours,  
 Which all too much I have bestow'd on thee.  
 But if thou linger in my territories  
 Longer than swiftest expedition  
 Will give thee time to leave our royal court,  
 By heaven ! my wrath shall far exceed the love  
 I ever bore my daughter or thyself.  
 Be gone ! I will not hear thy vain excuse ;  
 But, as thou lovest thy life, make speed from  
 hence. [Exit.

*Val.* And why not death rather than living torment ? 170  
 To die is to be banish'd from myself ;  
 And Silvia is myself : banish'd from her,  
 Is self from self : a deadly banishment !  
 What light is light, if Silvia be not seen ?  
 What joy is joy, if Silvia be not by ?  
 Unless it be to think that she is by,  
 And feed upon the shadow of perfection.  
 Except I be by Silvia in the night,  
 There is no music in the nightingale ;  
 Unless I look on Silvia in the day, 180  
 There is no day for me to look upon :  
 She is my essence ; and I leave to be,

If I be not by her fair influence  
Foster'd, illumined, cherish'd, kept alive.  
I fly not death, to fly his deadly doom :  
Tarry I here, I but attend on death :  
But, fly I hence, I fly away from life.

*Enter Proteus and Launce.*

*Pro.* Run, boy, run, run, and seek him out.

*Launce.* Soho, soho !

*Pro.* What seest thou ? 190

*Launce.* Him we go to find : there 's not a hair on 's  
head but 'tis a Valentine.

*Pro.* Valentine ?

*Val.* No.

*Pro.* Who then ? his spirit ?

*Val.* Neither.

*Pro.* What then ?

*Val.* Nothing.

*Launce.* Can nothing speak ? Master, shall I strike ?

*Pro.* Who wouldst thou strike ? 200

*Launce.* Nothing.

*Pro.* Villain, forbear.

*Launce.* Why, sir, I'll strike nothing : I pray you,—

*Pro.* Sirrah. I say, forbear. Friend Valentine, a word.

*Val.* My ears are stopt, and cannot hear good news,

So much of bad already hath possess'd them.

*Pro.* Then in dumb silence will I bury mine,  
For they are harsh, untuneable, and bad.

*Val.* Is Silvia dead?

*Pro.* No, Valentine. 210

*Val.* No Valentine, indeed, for sacred Silvia.  
Hath she forsworn me?

*Pro.* No, Valentine.

*Val.* No Valentine, if Silvia have forsworn me.  
What is your news?

*Launce.* Sir, there is a proclamation that you are vanished.

*Pro.* That thou art banished—O, that's the news!—  
From hence, from Silvia, and from me thy friend.

*Val.* O, I have fed upon this woe already,  
And now excess of it will make me surfeit. 220  
Doth Silvia know that I am banished?

*Pro.* Ay, ay; and she hath offer'd to the doom—  
Which, unreversed, stands in effectual force—  
A sea of melting pearl, which some call tears :  
Those at her father's churlish feet she tender'd ;  
With them, upon her knees, her humble self ;  
Wringing her hands, whose whiteness so became them  
As if but now they waxed pale for woe :  
But neither bended knees, pure hands held up,  
Sad sighs, deep groans, nor silver-shedding tears, 230

Could penetrate her uncompassionate sire ;  
But Valentine, if he be ta'en, must die.  
Besides, her intercession chafed him so,  
When she for thy repeal was suppliant,  
That to close prison he commanded her,  
With many bitter threats of biding there.

*Pal.* No more ; unless the next word that thou speak'st  
Have some malignant power upon my life :  
If so, I pray thee, breathe it in mine ear,  
As ending anthem of my endless dolour. 240

*Pro.* Cease to lament for that thou canst not help,  
And study help for that which thou lament'st.  
Time is the nurse and breeder of all good.  
Here if thou stay, thou canst not see thy love ;  
Besides, thy staying will abridge thy life.  
Hope is a lover's staff ; walk hence with that,  
And manage it against despairing thoughts.  
Thy letters may be here, though thou art hence ;  
Which, being writ to me, shall be deliver'd  
Even in the milk-white bosom of thy love. 250  
The time now serves not to expostulate :  
Come, I'll convey thee through the city-gate ;  
And, ere I part with thee, confer at large  
Of all that may concern thy love-affairs.  
As thou lovest Silvia, though not for thyself,



Regard thy danger, and along with me !

*Val.* I pray thee, Launce, an if thou seest my boy,  
Bid him make haste, and meet me at the North-  
gate.

*Pro.* Go, sirrah, find him out. Come, Valentine.

*Val.* O my dear Silvia ! Hapless Valentine ! 260

[*Exeunt Val. and Pro.*]

*Launce.* I am but a fool, look you ; and yet I have  
the wit to think my master is a kind of a knave :  
but that's all one, if he be but one knave. He  
lives not now that knows me to be in love ; yet  
I am in love ; but a team of horse shall not pluck  
that from me ; nor who 'tis I love ; and yet 'tis  
a woman ; but what woman, I will not tell my-  
self ; and yet 'tis a milkmaid ; yet 'tis not a maid,  
for she hath had gossip ; yet 'tis a maid, for she  
is her master's maid, and serves for wages. She 270  
hath more qualities than a water-spaniel,—which  
is much in a bare Christian. [*Pulling out a  
paper.*] Here is the cate-log of her condition.  
'Imprimis : She can fetch and carry.' Why, a  
horse can do no more : nay, a horse cannot fetch,  
but only carry ; therefore is she better than a  
jade. 'Item : She can milk' ; look you, a  
sweet virtue in a maid with clean hands.

*Enter Speed.*

*Speed.* How now, Signior Launce! what news with  
your mastership? 280

*Launce.* With my master's ship? why, it is at  
sea.

*Speed.* Well, your old vice still; mistake the word.  
What news, then, in your paper?

*Launce.* The blackest news that ever thou  
hearest.

*Speed.* Why, man, how black?

*Launce.* Why, as black as ink.

*Speed.* Let me read them.

*Launce.* Fie on thee, jolt-head! thou canst not 290  
read.

*Speed.* Thou liest; I can.

*Launce.* I will try thee. Tell me this: who begot  
thee?

*Speed.* Marry, the son of my grandfather.

*Launce.* O illiterate loiterer! it was the son of  
thy grandmother: this proves that thou canst  
not read.

*Speed.* Come, fool, come; try me in thy paper.

*Launce.* There; and Saint Nicholas be thy 300  
speed!

*Speed.* [*Reads*] 'Imprimis: She can milk.'

*Launce.* Ay, that she can.

*Speed.* 'Item: She brews good ale.'

*Launce.* And thereof comes the proverb: 'Blessing  
of your heart, you brew good ale.'

*Speed.* 'Item: She can sew.'

*Launce.* That's as much as to say, Can she  
so?

*Speed.* 'Item: She can knit.' 310

*Launce.* What need a man care for a stock with a  
wench, when she can knit him a stock?

*Speed.* 'Item: She can wash and scour.'

*Launce.* A special virtue; for then she need not be  
washed and scoured.

*Speed.* 'Item: She can spin.'

*Launce.* Then may I set the world on wheels, when  
she can spin for her living.

*Speed.* 'Item: She hath many nameless  
virtues.' 320

*Launce.* That's as much as to say, bastard  
virtues; that, indeed, know not their fathers,  
and therefore have no names.

*Speed.* 'Here follow her vices'

*Launce.* Close at the heels of her virtues.

*Speed.* 'Item: She is not to be kissed fasting, in  
respect of her breath.'

Act III. Sc. i.

Two Gentlemen

*Launce.* Well, that fault may be mended with a breakfast. Read on.

*Speed.* 'Item : She hath a sweet mouth.' 330

*Launce.* That makes amends for her sour breath.

*Speed.* 'Item : She doth talk in her sleep.'

*Launce.* It's no matter for that, so she sleep not in her talk.

*Speed.* 'Item : She is slow in words.'

*Launce.* O villain, that set this down among her vices ! To be slow in words is a woman's only virtue : I pray thee, out with 't, and place it for her chief virtue. 340

*Speed.* 'Item : She is proud.'

*Launce.* Out with that too ; it was Eve's legacy, and cannot be ta'en from her.

*Speed.* 'Item : She hath no teeth.'

*Launce.* I care not for that neither, because I love crusts.

*Speed.* 'Item : She is curst.'

*Launce.* Well, the best is, she hath no teeth to bite.

*Speed.* 'Item : She will often praise her liquor.' 350

*Launce.* If her liquor be good, she shall : if she

will not, I will; for good things should be praised.

*Speed.* 'Item: She is too liberal.'

*Launce.* Of her tongue she cannot, for that's writ down she is slow of; of her purse she shall not, for that I'll keep shut: now, of another thing she may, and that cannot I help. Well, proceed.

360

*Speed.* 'Item: She hath more hair than wit, and more faults than hairs, and more wealth than faults.'

*Launce.* Stop there; I'll have her: she was mine, and not mine, twice or thrice in that last article. Rehearse that once more.

*Speed.* 'Item: She hath more hair than wit,'—

*Launce.* More hair than wit? It may be; I'll prove it. The cover of the salt hides the salt, and therefore it is more than the salt; the hair that covers the wit is more than the wit, for the greater hides the less. What's next?

370

*Speed.* 'And more faults than hairs,'—

*Launce.* That's monstrous: O, that that were out!

*Speed.* 'And more wealth than faults.'

*Launce.* Why, that word makes the faults gracious.

Well, I'll have her: and if it be a match, as nothing is impossible,—

*Speed.* What then? 380

*Launce.* Why, then will I tell thee—that thy master stays for thee at the North-gate?

*Speed.* For me?

*Launce.* For thee! ay, who art thou? he hath stayed for a better man than thee.

*Speed.* And must I go to him?

*Launce.* Thou must run to him, for thou hast stayed so long, that going will scarce serve the turn.

*Speed.* Why didst not tell me sooner? pox of your love-letters! 390 [Exit.

*Launce.* Now will he be swung for reading my letter,—an unmannerly slave, that will thrust himself into secrets! I'll after, to rejoice in the boy's correction. [Exit.

### Scene II.

*The same. The Duke's palace.*

*Enter Duke and Thurio.*

*Duke.* Sir Thurio, fear not but that she will love you,  
Now Valentine is banish'd from her sight.

*Thu.* Since his exile she hath despised me most,  
 Forsworn my company, and rail'd at me,  
 That I am desperate of obtaining her.

*Duke.* This weak impress of love is as a figure  
 Trenched in ice, which with an hour's heat  
 Dissolves to water, and doth lose his form.  
 A little time will melt her frozen thoughts,  
 And worthless Valentine shall be forgot.

10

*Enter Proteus.*

How now, Sir Proteus! Is your countryman,  
 According to our proclamation, gone?

*Pro.* Gone, my good lord.

*Duke.* My daughter takes his going grievously.

*Pro.* A little time, my lord, will kill that grief.

*Duke.* So I believe; but Thurio thinks not so.

Proteus, the good conceit I hold of thee—  
 For thou hast shown some sign of good desert—  
 Makes me the better to confer with thee.

*Pro.* Longer than I prove loyal to your Grace

20

Let me not live to look upon your Grace.

*Duke.* Thou know'st how willingly I would effect  
 The match between Sir Thurio and my daughter.

*Pro.* I do, my lord.

*Duke.* And also, I think, thou art not ignorant

How she opposes her against my will.

*Pro.* She did, my lord, when Valentine was here.

*Duke.* Ay, and perversely she perseveres so.

What might we do to make the girl forget

The love of Valentine, and love Sir Thurio? 30

*Pro.* The best way is to slander Valentine

With falsehood, cowardice and poor descent,

Three things that women highly hold in hate.

*Duke.* Ay, but she'll think that it is spoke in hate.

*Pro.* Ay, if his enemy deliver it:

Therefore it must with circumstance be spoken

By one whom she esteemeth as his friend.

*Duke.* Then you must undertake to slander him.

*Pro.* And that, my lord, I shall be loath to do:

'Tis an ill office for a gentleman, 40

Especially against his very friend.

*Duke.* Where your good word cannot advantage him,

Your slander never can endamage him;

Therefore the office is indifferent,

Being entreated to it by your friend.

*Pro.* You have prevail'd, my lord: if I can do it

By aught that I can speak in his dispraise,

She shall not long continue love to him.

But say this weed her love from Valentine,

It follows not that she will love Sir Thurio. 50



*Thu.* Therefore, as you unwind her love from him,  
Lest it should ravel and be good to none,  
You must provide to bottom it on me ;  
Which must be done by praising me as much  
As you in worth dispraise Sir Valentine.

*Duke.* And, Proteus, we dare trust you in this kind,  
Because we know, on Valentine's report,  
You are already Love's firm votary,  
And cannot soon revolt and change your mind.  
Upon this warrant shall you have access 60  
Where you with Silvia may confer at large ;  
For she is lumpish, heavy, melancholy,  
And, for your friend's sake, will be glad of you ;  
Where you may temper her by your persuasion  
To hate young Valentine and love my friend.

*Pro.* As much as I can do, I will effect :  
But you, Sir Thurio, are not sharp enough ;  
You must lay lime to tangle her desires  
By wailful sonnets, whose composed rhymes  
Should be full-fraught with serviceable vows. 70

*Duke.* Ay,  
Much is the force of heaven-bred poesy.

*Pro.* Say that upon the altar of her beauty  
You sacrifice your tears, your sighs, your heart :  
Write till your ink be dry, and with your tears

Moist it again ; and frame some feeling line  
That may discover such integrity :  
For Orpheus' lute was strung with poets' sinews ;  
Whose golden touch could soften steel and stones,  
Make tigers tame, and huge leviathans 80  
Forsake unsounded deeps to dance on sands.  
After your dire-lamenting elegies,  
Visit by night your lady's chamber-window  
With some sweet consort ; to their instruments  
Tune a deploring dump : the night's dead silence  
Will well become such sweet-complaining grievance.  
This, or else nothing, will inherit her.

*Duke.* This discipline shows thou hast been in love.

*Thu.* And thy advice this night I'll put in practice.  
Therefore, sweet Proteus, my direction-giver, 90  
Let us into the city presently  
To sort some gentlemen well skill'd in music.  
I have a sonnet that will serve the turn  
To give the onset to thy good advice.

*Duke.* About it, gentlemen !

*Pro.* We'll wait upon your Grace till after supper,  
And afterward determine our proceedings.

*Duke.* Even now about it ! I will pardon you. [*Exeunt.*]

Act Fourth.

Scene I.

*The frontiers of Mantua. A forest.*

*Enter certain Outlaws.*

*First Out.* Fellows, stand fast ; I see a passenger.

*Sec. Out.* If there be ten, shrink not, but down with 'em.

*Enter Valentine and Speed.*

*Third Out.* Stand, sir, and throw us that you have about  
ye :

If not, we'll make you sit, and rifle you.

*Speed.* Sir, we are undone ; these are the villains  
That all the travellers do fear so much.

*Val.* My friends,—

*First Out.* That's not so, sir : we are your enemies.

*Sec. Out.* Peace ! we'll hear him.

*Third Out.* Ay, by my beard, will we, for he's a proper  
man.

10

*Val.* Then know that I have little wealth to lose :  
A man I am cross'd with adversity ;  
My riches are these poor habiliments,

Of which if you should here disfurnish me,  
You take the sum and substance that I have.

*Sec. Out.* Whither travel you?

*Val.* To Verona.

*First Out.* Whence came you?

*Val.* From Milan.

*Third Out.* Have you long sojourned there? 20

*Val.* Some sixteen months, and longer might have stay'd,  
If crooked fortune had not thwarted me.

*First Out.* What, were you banish'd thence?

*Val.* I was.

*Sec. Out.* For what offence?

*Val.* For that which now torments me to rehearse:

I kill'd a man, whose death I much repent;

But yet I slew him manfully in fight,

Without false vantage or base treachery.

*First Out.* Why, ne'er repent it, if it were done so. 30

But were you banish'd for so small a fault?

*Val.* I was, and held me glad of such a doom.

*Sec. Out.* Have you the tongues?

*Val.* My youthful travel therein made me happy,

Or else I often had been miserable.

*Third Out.* By the bare scalp of Robin Hood's fat friar,

This fellow were a king for our wild faction!

*First Out.* We'll have him. Sirs, a word.

*Speed.* Master, be one of them ; it's an honourable  
kind of thievery. 40

*Val.* Peace, villain !

*Sec. Out.* Tell us this : have you any thing to take to ?

*Val.* Nothing but my fortune.

*Third Out.* Know, then, that some of us are gentlemen,

Such as the fury of ungovern'd youth

Thrust from the company of awful men :

Myself was from Verona banished

For practising to steal away a lady,

An heir, and near allied unto the duke.

*Sec. Out.* And I from Mantua, for a gentleman, 50

Who, in my mood, I stabb'd unto the heart.

*First Out.* And I for such like petty crimes as these.

But to the purpose,—for we cite our faults,

That they may hold excused our lawless lives ;

And partly seeing you are beautified .

With goodly shape, and by your own report

A linguist, and a man of such perfection

As we do in our quality much want,—

*Sec. Out.* Indeed, because you are a banish'd man, 60

Therefore, above the rest, we parley to you :

Are you content to be our general ?

To make a virtue of necessity,

And live, as we do, in this wilderness ?

*Third Out.* What say'st thou? wilt thou be of our consort?

Say ay, and be the captain of us all:

We'll do thee homage and be ruled by thee,

Love thee as our commander and our king.

*First Out.* But if thou scorn our courtesy, thou diest.

*Sec. Out.* Thou shalt not live to brag what we have offer'd.

*Val.* I take your offer, and will live with you, 70

Provided that you do no outrages

On silly women or poor passengers.

*Third Out.* No, we detest such vile base practices.

Come, go with us, we'll bring thee to our crews,

And show thee all the treasure we have got;

Which, with ourselves, all rest at thy dispose.

[*Exeunt.*]

### Scene II.

*Milan. Outside the Duke's palace,  
under Silvia's chamber.*

*Enter Proteus.*

*Pro.* Already have I been false to Valentine,  
And now I must be as unjust to Thurio.  
Under the colour of commending him,  
I have access my own love to prefer:

But Silvia is too fair, too true, too holy,  
 To be corrupted with my worthless gifts.  
 When I protest true loyalty to her,  
 She twits me with my falsehood to my friend ;  
 When to her beauty I commend my vows,  
 She bids me think how I have been forsworn 10  
 In breaking faith with Julia whom I loved :  
 And notwithstanding all her sudden quips,  
 The least whereof would quell a lover's hope,  
 Yet, spaniel-like, the more she spurns my love,  
 The more it grows, and fawneth on her still.  
 But here comes Thurio: now must we to her window,  
 And give some evening music to her ear.

*Enter Thurio and Musicians.*

*Thu.* How now, Sir Proteus, are you crept before us ?

*Pro.* Ay, gentle 'Thurio ; for you know that love  
 Will creep in service where it cannot go. 20

*Thu.* Ay, but I hope, sir, that you love not here.

*Pro.* Sir, but I do ; or else I would be hence.

*Thu.* Who ? Silvia ?

*Pro.* Ay, Silvia ; for your sake.

*Thu.* I thank you for your own. Now, gentlemen,  
 Let's tune, and to it lustily awhile.

*Enter, at a distance, Host, and Julia in boy's clothes.*

*Host.* Now, my young guest, methinks you're  
allycholly : I pray you, why is it ?

*Jul.* Marry, mine host, because I cannot be  
merry.

*Host.* Come, we'll have you merry : I'll bring you 30  
where you shall hear music, and see the gentle-  
man that you asked for.

*Jul.* But shall I hear him speak ?

*Host.* Ay, that you shall.

*Jul.* That will be music. [ *Music plays.*

*Host.* Hark, hark !

*Jul.* Is he among these ?

*Host.* Ay : but, peace ! let's hear 'em.

*Song.*

Who is Silvia ? what is she,  
That all our swains commend her ? 40  
Holy, fair, and wise is she ;  
The heaven such grace did lend her,\*  
That she might admired be.

Is she kind as she is fair ?  
For beauty lives with kindness.



Love doth to her eyes repair,  
To help him of his blindness,  
And, being help'd, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling ;  
She excels each mortal thing  
Upon the dull earth dwelling :  
To her let us garlands bring.

50

*Host.* How now ! are you sadder than you were  
before ? How do you, man ? the music likes  
you not.

*Jul.* You mistake ; the musician likes me not.

*Host.* Why, my pretty youth ?

*Jul.* He plays false, father.

*Host.* How ? out of tune on the strings ?  
60

*Jul.* Not so ; but yet so false that he grieves my  
very heart-strings.

*Host.* You have a quick ear.

*Jul.* Ay, I would I were deaf ; it makes me have a  
slow heart.

*Host.* I perceive you delight not in music.

*Jul.* Not a whit, when it jars so.

*Host.* Hark, what fine change is in the music !

*Jul.* Ay, that change is the spite.

*Host.* You would have them always play but one \_ 70  
thing?

*Jul.* I would always have one play but one thing.

But, host, doth this Sir Proteus that we talk on  
Often resort unto this gentlewoman?

*Host.* I tell you what Launce, his man, told me,—he  
loved her out of all nick.

*Jul.* Where is Launce?

*Host.* Gone to seek his dog; which to-morrow, by  
his master's command, he must carry for a  
present to his lady. 80

*Jul.* Peace! stand aside: the company parts.

*Pro.* Sir Thurio, fear not you: I will so plead,  
That you shall say my cunning drift excels.

*Thu.* Where meet we?

*Pro.* At Saint Gregory's well.

*Thu.* Farewell.

[*Exeunt Thu. and Musicians.*]

*Enter Silvia above.*

*Pro.* Madam, good even to your ladyship.

*Sil.* I thank you for your music, gentlemen.

Who is that that spake?

*Pro.* One, lady, if you knew his pure heart's truth,

You would quickly learn to know him by his voice.

*Sil.* Sir Proteus, as I take it. 90

*Pro.* Sir Proteus, gentle lady, and your servant.

*Sil.* What's your will?

*Pro.* That I may compass yours.

*Sil.* You have your wish; my will is even this:

That presently you hie you home to bed.

Thou subtle, perjured, false, disloyal man!

Think'st thou I am so shallow, so conceitless,

To be seduced by thy flattery,

That hast deceived so many with thy vows?

Return, return, and make thy love amends.

For me,—by this pale queen of night I swear, 100

I am so far from granting thy request,

That I despise thee for thy wrongful suit;

And by and by intend to chide myself

Even for this time I spend in talking to thee.

*Pro.* I grant, sweet love, that I did love a lady;

But she is dead.

*Sil.* [*Aside*] 'Twere false, if I should speak it;

For I am sure she is not buried.

*Sil.* Say that she be; yet Valentine thy friend

Survives; to whom, thyself art witness, 110

I am betroth'd: and art thou not ashamed

To wrong him with thy importunacy?

*Pro.* I likewise hear that Valentine is dead.

*Sil.* And so suppose am I ; for in his grave  
Assure thyself my love is buried.

*Pro.* Sweet lady, let me rake it from the earth.

*Sil.* Go to thy lady's grave, and call hers thence ;  
Or, at the least, in hers sepulchre thine.

*Jul.* [*Aside*] He heard not that.

*Pro.* Madam, if your heart be so obdurate, 120  
Vouchsafe me yet your picture for my love,  
The picture that is hanging in your chamber ;  
To that I'll speak, to that I'll sigh and weep :  
For since the substance of your perfect self  
Is else devoted, I am but a shadow ;  
And to your shadow will I make true love.

*Jul.* [*Aside*] If 'twere a substance, you would, sure,  
deceive it,  
And make it but a shadow, as I am.

*Sil.* I am very loath to be your idol, sir ;  
But since your falsehood shall become you well 130  
To worship shadows and adore false shapes,  
Send to me in the morning, and I'll send it :  
And so, good rest.

*Pro.* As wretches have o'ernight  
That wait for execution in the morn.

[*Exeunt Pro. and Sil. severally.*]

*Jul.* Host, will you go ?

*Host.* By my halidom, I was fast asleep.

*Jul.* Pray you, where lies Sir Proteus ?

*Host.* Marry, at my house. Trust me, I think 'tis almost day.

*Jul.* Not so ; but it hath been the longest night      #40  
That e'er I watch'd, and the most heaviest.

[*Exeunt.*

Scene III.

*The same.*

*Enter Eglamour.*

*Egl.* This is the hour that Madam Silvia  
Entreated me to call and know her mind :  
There 's some great matter she 'ld employ me in.  
Madam, madam !

*Enter Silvia above.*

*Sil.* Who calls ?

*Egl.* Your servant and your friend ;  
One that attends your ladyship's command.

*Sil.* Sir Eglamour, a thousand times good morrow.

*Egl.* As many, worthy lady, to yourself :  
According to your ladyship's impose,

I am thus early come to know what service  
It is your pleasure to command me in. 10

*Sil.* O Eglamour, thou art a gentleman,—  
Think not I flatter, for I swear I do not,—  
Valiant, wise, remorseful, well accomplish'd :  
Thou art not ignorant what dear good will  
I bear unto the banish'd Valentine ;  
Nor how my father would enforce me marry  
Vain Thurio, whom my very soul abhors.  
Thyself hast loved ; and I have heard thee say  
No grief did ever come so near thy heart  
As when thy lady and thy true love died, 20  
Upon whose grave thou vow'dst pure chastity.  
Sir Eglamour, I would to Valentine,  
To Mantua, where I hear he makes abode ;  
And, for the ways are dangerous to pass,  
I do desire thy worthy company,  
Upon whose faith and honour I repose.  
Urge not my father's anger, Eglamour,  
But think upon my grief, a lady's grief,  
And on the justice of my flying hence,  
To keep me from a most unholy match, 30  
Which heaven and fortune still rewards with plagues.  
I do desire thee, even from a heart  
As full of sorrows as the sea of sands,

To bear me company, and go with me :  
If not, to hide what I have said to thee,  
That I may venture to depart alone.

*Egl.* Madam, I pity much your grievances ;  
Which since I know they virtuously are placed,  
I give consent to go along with you ;  
Recking as little what betideth me 40  
As much I wish all good befortune you.  
When will you go ?

*Sil.* This evening coming.

*Egl.* Where shall I meet you ?

*Sil.* At Friar Patrick's cell,  
Where I intend holy confession.

*Egl.* I will not fail your ladyship. Good morrow,  
gentle lady.

*Sil.* Good morrow, kind Sir Eglamour.

[*Exeunt severally.*]

### Scene IV.

*The same.*

*Enter Launce, with his Dog.*

*Launce.* When a man's servant shall pay the cur  
with him, look you, it goes hard : one that I  
brought up of a puppy ; one that I saved from

drowning, when three or four of his blind brothers and sisters went to it ! I have taught him, even as one would say precisely, ' thus I would teach a dog.' I was sent to deliver him as a present to Mistress Silvia from my master ; and I came no sooner into the dining-chamber, but he steps me to her trencher, and steals her capon's leg : O, 'tis a foul thing when a cur cannot keep himself in all companies ! I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hanged for't ; sure as I live, he had suffered for't : you shall judge. He thrusts me himself into the company of three or four gentlemanlike dogs, under the duke's table : he had not been there—bless the mark—a pissing while, but all the chamber smelt him. ' Out with the dog ! ' says one : ' What cur is that ? ' says another : ' Whip him out,' says the third : ' Hang him up,' says the duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs : ' Friend,' quoth I, ' you mean to whip the dog ? ' ' Ay, marry, do I,' quoth he.



‘You do him the more wrong,’ quoth I; ‘’twas I  
 did the thing you wot of.’ He makes me no 30  
 more ado, but whips me out of the chamber.  
 How many masters would do this for his servant?  
 Nay, I’ll be sworn, I have sat in the stocks for  
 puddings he hath stolen, otherwise he had been  
 executed; I have stood on the pillory for geese  
 he hath killed, otherwise he had suffered for’t.  
 Thou thinkest not of this now. Nay, I remember  
 the trick you served me when I took my leave of  
 Madam Silvia: did not I bid thee still mark me,  
 and do as I do? when didst thou see me heave 40  
 up my leg, and make water against a gentle-  
 woman’s farthingale? didst thou ever see me  
 do such a trick?

*Enter Proteus and Julia.*

*Pro.* Sebastian is thy name? I like thee well,  
 And will employ thee in some service presently.

*Jul.* In what you please: I’ll do what I can.

*Pro.* I hope thou wilt. [*To Launce*] How now, you  
 whoreson peasant!

Where have you been these two days loitering?

*Launce.* Marry, sir, I carried Mistress Silvia the dog  
 you bade me.

*Pro.* And what says she to my little jewel ?

*Launce.* Marry, she says your dog was a cur, and  
tells you currish thanks is good enough for such  
a present.

*Pro.* But she received my dog ?

*Launce.* No, indeed, did she not : here have I  
brought him back again. .

*Pro.* What, didst thou offer her this from me ?

*Launce.* Ay, sir ; the other squirrel was stolen from  
me by the hangman boys in the market-place : 60  
and then I offered her mine own, who is a dog  
as big as ten of yours, and therefore the gift the  
greater.

*Pro.* Go get thee hence, and find my dog again,  
Or ne'er return again into my sight.  
Away, I say ! stay'st thou to vex me here ?

[*Exit Launce.*]

A slave, that still an end turns me to shame !  
Sebastian, I have entertained thee,  
Partly that I have need of such a youth,  
That can with some discretion do my business, 70  
For 'tis no trusting to yond foolish lout ;  
But chiefly for thy face and thy behaviour,  
Which, if my augury deceive me not,  
Witness good bringing up, fortune, and truth :

Therefore know thou, for this I entertain thee.  
Go presently, and take this ring with thee,  
Deliver it to Madam Silvia :  
She loved me well deliver'd it to me.

*Jul.* It seems you loved not her, to leave her token.  
She is dead, belike ?

*Pro.* Not so ; I think she lives. 80

*Jul.* Alas !

*Pro.* Why dost thou cry, ' alas ' ?

*Jul.* I cannot choose

But pity her.

*Pro.* Wherefore shouldst thou pity her ?

*Jul.* Because methinks that she loved you as well  
As you do love your lady Silvia :  
She dreams on him that has forgot her love ;  
You dote on her that cares not for your love.  
'Tis pity love should be so contrary ;  
And thinking on it makes me cry, ' alas ! '

*Pro.* Well, give her that ring, and therewithal 90  
This letter. That's her chamber. Tell my lady  
I claim the promise for her heavenly picture.  
Your message done, hie home unto my chamber,  
Where thou shalt find me, sad and solitary. [*Exit.*

*Jul.* How many women would do such a message ?  
Alas, poor Proteus ! thou hast entertain'd

A fox to be the shepherd of thy lambs.  
Alas, poor fool ! why do I pity him  
That with his very heart despiseth me ?  
Because he loves her, he despiseth me ; 100  
Because I love him, I must pity him.  
This ring I gave him when he parted from me,  
To bind him to remember my good will ;  
And now am I, unhappy messenger,  
To plead for that which I would not obtain,  
To carry that which I would have refused,  
'To praise his faith which I would have dispraised.  
I am my master's true-confirmed love ;  
But cannot be true servant to my master,  
Unless I prove false traitor to myself. 110  
Yet will I woo for him, but yet so coldly,  
As, heaven it knows, I would not have him speed.

*Enter Silvia, attended.*

Gentlewoman, good day ! I pray you, be my mean  
To bring me where to speak with Madam Silvia.

*Sil.* What would you with her, if that I be she ?

*Jul.* If you be she, I do entreat your patience  
To hear me speak the message I am sent on.

*Sil.* From whom ?

*Jul.* From my master, Sir Proteus, madam.

*Sil.* O, he sends you for a picture. 120

*Jul.* Ay, madam.

*Sil.* Ursula, bring my picture there.

Go give your master this : tell him, from me,  
One Julia, that his changing thoughts forget,  
Would better fit his chamber than this shadow.

*Jul.* Madam, please you peruse this letter.—

Pardon me, madam ; I have unadvised  
Deliver'd you a paper that I should not :  
This is the letter to your ladyship.

*Sil.* I pray thee, let me look on that again. 130

*Jul.* It may not be ; good madam, pardon me.

*Sil.* There, hold !

I will not look upon your master's lines :  
I know they are stuff'd with protestations,  
And full of new-found oaths ; which he will break  
As easily as I do tear his paper.

*Jul.* Madam, he sends your ladyship this ring.

*Sil.* The more shame for him that he sends it me ;  
For I have heard him say a thousand times  
His Julia gave it him at his departure. 140  
Though his false finger have profaned the ring,  
Mine shall not do his Julia so much wrong.

*Jul.* She thanks you.

*Sil.* What say'st thou ?

*Jul.* I thank you, madam, that you tender her.

Poor gentlewoman ! my master wrongs her much.

*Sil.* Dost thou know her ?

*Jul.* Almost as well as I do know myself :

To think upon her woes I do protest

That I have wept a hundred several times. 150

*Sil.* Belike she thinks that Proteus hath forsook her.

*Jul.* I think she doth ; and that 's her cause of sorrow.

*Sil.* Is she not passing fair ?

*Jul.* She hath been fairer, madam, than she is :

When she did think my master loved her well,

She, in my judgement, was as fair as you ;

But since she did neglect her looking-glass,

And threw her sun-expelling mask away,

The air hath starved the roses in her cheeks,

And pinch'd the lily-tincture of her face, 160

That now she is become as black as I.

*Sil.* How tall was she ?

*Jul.* About my stature : for, at Pentecost,

When all our pageants of delight were play'd,

Our youth got me to play the woman's part,

And I was trimm'd in Madam Julia's gown ;

Which served me as fit, by all men's judgments,

As if the garment had been made for me :

Therefore I know she is about my height.

- And at that time I made her weep agood, 170  
 For I did play a lamentable part :  
 Madam, 'twas Ariadne passioning  
 For Theseus' perjury and unjust flight ;  
 Which I so lively acted with my tears,  
 That my poor mistress, moved therewithal,  
 Wept bitterly ; and, would I might be dead,  
 If I in thought felt not her very sorrow !
- Sil.* She is beholding to thee, gentle youth.  
 Alas, poor lady, desolate and left !  
 I weep myself to think upon thy words. 180  
 Here, youth, there is my purse : I give thee this  
 For thy sweet mistress' sake, because thou lovest her.  
 Farewell. [*Exit Silvia, with attendants.*]
- Jul.* And she shall thank you for 't, if e'er you know her.  
 A virtuous gentlewoman, mild and beautiful !  
 I hope my master's suit will be but cold,  
 Since she respects my mistress' love so much.  
 Alas, how love can trifle with itself !  
 Here is her picture : let me see ; I think,  
 If I had such a tire, this face of mine 190  
 Were full as lovely as is this of hers :  
 And yet the painter flatter'd her a little,  
 Unless I flatter with myself too much.  
 Her hair is auburn, mine is perfect yellow :

If that be all the difference in his love,  
I'll get me such a colour'd periwig.  
Her eyes are grey as glass ; and so are mine :  
Ay, but her forehead's low, and mine's as high.  
What should it be that he respects in her,  
But I can make respective in myself, 200  
If this fond Love were not a blinded god ?  
Come, shadow, come, and take this shadow up,  
For 'tis thy rival. O thou senseless form,  
Thou shalt be worshipp'd, kiss'd, loved, and adored !  
And, were there sense in his idolatry,  
My substance should be statue in thy stead.  
I'll use thee kindly for thy mistress' sake,  
That used me so ; or else, by Jove I vow,  
I should have scratch'd out your unseeing eyes,  
To make my master out of love with thee ! [*Exit.*]





Act Fifth.

Scene I.

*Milan. An abbey.*

*Enter Eglamour.*

*Egl.* The sun begins to gild the western sky ;  
And now it is about the very hour  
That Silvia, at Friar Patrick's cell, should meet me.  
She will not fail, for lovers break not hours,  
Unless it be to come before their time ;  
So much they spur their expedition.  
See where she comes.

*Enter Silvia.*

Lady, a happy evening !

*Sil.* Amen, amen ! Go on, good Eglamour,  
Out at the postern by the abbey-wall :  
I fear I am attended by some spies. 10

*Egl.* Fear not : the forest is not three leagues off ;  
If we recover that, we are sure enough. [*Exeunt.*]

*The same. The Duke's palace.*

*Enter Thurio, Proteus, and Julia.*

*Thu.* Sir Proteus, what says Silvia to my suit ?

*Pro.* O, sir, I find her milder than she was ;  
And yet she takes exceptions at your person.

*Thu.* What, that my leg is too long ?

*Pro.* No ; that it is too little.

*Thu.* I'll wear a boot, to make it somewhat rounder.

*Jul.* [*Aside*] But love will not be spurr'd to what it loathes.

*Thu.* What says she to my face ?

*Pro.* She says it is a fair one.

*Thu.* Nay then, the wanton lies ; my face is black. 10

*Pro.* But pearls are fair ; and the old saying is,  
Black men are pearls in beautiful ladies' eyes.

*Jul.* [*Aside*] 'Tis true ; such pearls as put out ladies' eyes ;  
For I had rather wink than look on them.

*Thu.* How likes she my discourse ?

*Pro.* Ill, when you talk of war.

*Thu.* But well, when I discourse of love and peace ?

*Jul.* [*Aside*] But better, indeed, when you hold your peace.

*Thu.* What says she to my valour ?

*Pro.* O, sir, she makes no doubt of that. 20

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Act V. Sc. ii.

*Jul.* [*Aside*] She needs not, when she knows it cowardice.

*Thu.* What says she to my birth?

*Pro.* That you are well derived.

*Jul.* [*Aside*] True; from a gentleman to a fool.

*Thu.* Considers she my possessions?

*Pro.* O, ay; and pities them.

*Thu.* Wherefore?

*Jul.* [*Aside*] That such an ass should owe them.

*Pro.* That they are out by lease.

*Jul.* Here comes the duke.

30

*Enter Duke.*

*Duke.* How now, Sir Proteus! how now, Thurio!

Which of you saw Sir Eglamour of late?

*Thu.* Not I.

*Pro.* Nor I.

*Duke.* Saw you my daughter?

*Pro.* Neither.

*Duke.* Why then,

She's fled unto that peasant Valentine;

And Eglamour is in her company.

'Tis true; for Friar Laurence met them both,

As he in penance wander'd through the forest;

Him he knew well, and guess'd that it was she,

But, being mask'd, he was not sure of it;

40

- Besides, she did intend confession  
At Patrick's cell this even ; and there she was not ;  
These likelihoods confirm her flight from hence.  
Therefore, I pray you, stand not to discourse,  
But mount you presently, and meet with me  
Upon the rising of the mountain-foot  
That leads toward Mantua, whither they are fled :  
Dispatch, sweet gentlemen, and follow me. [*Exit*]
- Thu.* Why, this it is to be a peevish girl,  
That flies her fortune when it follows her. 50  
I'll after, more to be revenged on Eglamour  
Than for the love of reckless Silvia. [*Exit*]
- Pro.* And I will follow, more for Silvia's love  
Than hate of Eglamour, that goes with her. [*Exit*]
- Jul.* And I will follow, more to cross that love  
Than hate for Silvia, that is gone for love. [*Exit*]

## Scene III.

*The frontiers of Mantua. The forest.*

*Enter Outlaws with Silvia.*

- First Out.* Come, come,  
Be patient ; we must bring you to our captain.  
*Sil.* A thousand more mischances than this one

Have learn'd me how to brook this patiently.

*Sec. Out.* Come, bring her away.

*First Out.* Where is the gentleman that was with her?

*Third Out.* Being nimble-footed, he hath outrun us,

But Moses and Valerius follow him.

Go thou with her to the west end of the wood;

There is our captain: we'll follow him that's fled;

The thicket is beset; he cannot 'scape. 11

*First Out.* Come, I must bring you to our captain's cave:

Fear not; he bears an honourable mind,

And will not use a woman lawlessly.

*Sil.* O Valentine, this I endure for thee! [*Exeunt.*]

#### Scene IV.

*Another part of the forest.*

*Enter Valentine.*

*Val.* How use doth breed a habit in a man!

This shadowy desert, unfrequented woods,

I better brook than flourishing peopled towns:

Here can I sit alone, unseen of any,

And to the nightingale's complaining notes

Tune my distresses and record my woes.

O thou that dost inhabit in my breast,

Leave not the mansion so long tenantless,

Lest, growing ruinous, the building fall,  
And leave no memory of what it was ! 10  
Repair me with thy presence, Silvia ;  
Thou gentle nymph, cherish thy forlorn swain !  
What halloing and what stir is this to-day ?  
These are my mates, that make their wills their law,  
Have some unhappy passenger in chase.  
They love me well ; yet I have much to do  
To keep them from uncivil outrages.  
Withdraw thee, Valentine : who's this comes here ?

*Enter Proteus, Silvia, and Julia.*

*Pro.* Madam, this service I have done for you,  
Though you respect not aught your servant doth, 20  
To hazard life, and rescue you from him  
That would have forced your honour and your love ;  
Vouchsafe me, for my meed, but one fair look ;  
A smaller boon than this I cannot beg,  
And less than this, I am sure, you cannot give.

*Jul.* [*Aside*] How like a dream is this I see and hear !  
Love, lend me patience to forbear awhile.

*Sil.* O miserable, unhappy that I am !

*Pro.* Unhappy were you, madam, ere I came ;  
But by my coming I have made you happy. 30

*Sil.* By thy approach thou makest me most unhappy.

*Jul. [Aside]* And me, when he approacheth to your presence.

*Sil.* Had I been seized by a hungry lion,  
I would have been a breakfast to the beast;  
Rather than have false Proteus rescue me.  
O, Heaven be judge how I love Valentine,  
Whose life 's as tender to me as my soul!  
And full as much, for more there cannot be,  
I do detest false perjured Proteus.  
Therefore be gone; solicit me no more. 40

*Pro.* What dangerous action, stood it next to death,  
Would I not undergo for one calm look!  
O, 'tis the curse in love, and still approved,  
When women cannot love where they 're beloved!

*Sil.* When Proteus cannot love where he 's beloved.  
Read over Julia's heart, thy first, best love,  
For whose dear sake thou didst then rend thy faith  
Into a thousand oaths; and all those oaths  
Descended into perjury, to love me. 49  
Thou hast no faith left now, unless thou'dst two,  
And that 's far worse than none; better have none  
Than plural faith which is too much by one:  
Thou counterfeit to thy true friend!

*Pro.* In love

Who respects friend?-

*Sil.* All men but Proteus.

*Pro.* Nay, if the gentle spirit of moving words  
Can no way change you to a milder form,  
I'll woo you like a soldier, at arms' end,  
And love you 'gainst the nature of love,—force ye.

*Sil.* O heaven!

*Pro.* I'll force thee yield to my desire.

*Val.* Ruffian, let go that rude uncivil touch, 60  
Thou friend of an ill fashion!

*Pro.* Valentine!

*Val.* Thou common friend, that's without faith or love,  
For such is a friend now; treacherous man!  
Thou hast beguiled my hopes; nought but mine eye  
Could have persuaded me: now I dare not say  
I have one friend alive; thou wouldst disprove me.  
Who should be trusted now, when one's right hand  
Is perjured to the bosom? Proteus,  
I am sorry I must never trust thee more,  
But count the world a stranger for thy sake. 70  
The private wound is deepest: O time most accurst,  
'Mongst all foes that a friend should be the worst!

*Pro.* My shame and guilt confounds me.  
Forgive me, Valentine: if hearty sorrow  
Be a sufficient ransom for offence,  
I tender't here; I do as truly suffer





*Pro.* How ! Julia !

100

*Jul.* Behold her that gave aim to all thy oaths,  
And entertain'd 'em deeply in her heart.  
How oft hast thou with perjury cleft the root !  
O Proteus, let this habit make thee blush !  
Be thou ashamed that I have took upon me  
Such an immodest raiment, if shame live  
In a disguise of love :  
It is the lesser blot, modesty finds,  
Women to change their shapes than men their minds.

*Pro.* Than men their minds ! 'tis true. O heaven, were  
man

110

But constant, he were perfect ! That one error  
Fills him with faults ; makes him run through all the  
sins :

Inconstancy falls off ere it begins.  
What is in Silvia's face, but I may spy  
More fresh in Julia's with a constant eye ?

*Val.* Come, come, a hand from either :

Let me be blest to make this happy close ;  
'Twere pity two such friends should be long foes.

*Pro.* Bear witness, Heaven, I have my wish for ever.

*Jul.* And I mine.

120

*Enter Outlaws, with Duke and Thurio.*

*Outlaws.* A prize, a prize, a prize !

*Val.* Forbear, forbear, I say ! it is my lord the duke.  
Your Grace is welcome to a man disgraced,  
Banished Valentine.

*Duke.* Sir Valentine !

*Thu.* Yonder is Silvia ; and Silvia 's mine.

*Val.* Thurio, give back, or else embrace thy death ;  
Come not within the measure of my wrath ;  
Do not name Silvia thine ; if once again,  
Verona shall not hold thee. Here she stands :  
Take but possession of her with a touch : 130  
I dare thee but to breathe upon my love.

*Thu.* Sir Valentine, I care not for her, I :  
I hold him but a fool that will endanger  
His body for a girl that loves him not :  
I claim her not, and therefore she is thine.

*Duke.* The more degenerate and base art thou,  
To make such means for her as thou hast done,  
And leave her on such slight conditions.  
Now, by the honour of my ancestry,  
I do applaud thy spirit, Valentine, 140  
And think thee worthy of an empress' love :  
Know, then, I here forget all former griefs,  
Cancel all grudge, repeal thee home again,

Plead a new state in thy unrival'd merit,  
To which I thus subscribe: Sir Valentine,  
Thou art a gentleman, and well derived;  
Take thou thy Silvia, for thou hast deserved her.

*Val.* I thank your grace; the gift hath made me happy.  
I now beseech you, for your daughter's sake,  
To grant one boon that I shall ask of you. 150

*Duke.* I grant it, for thine own, whate'er it be.

*Val.* These banish'd men that I have kept withal  
Are men endued with worthy qualities:  
Forgive them what they have committed here,  
And let them be recall'd from their exile:  
They are reformed, civil, full of good,  
And fit for great employment, worthy lord.

*Duke.* Thou hast prevail'd; I pardon them and thee:  
Dispose of them as thou know'st their deserts.  
Come, let us go: we will include all jars 160  
With triumphs, mirth, and rare solemnity.

*Val.* And, as we walk along, I dare be bold  
With our discourse to make your Grace to smile.  
What think you of this page, my lord?

*Duke.* I think the boy hath grace in him; he blushes.

*Val.* I warrant you, my lord, more grace than boy.

*Duke.* What mean you by that saying?

*Val.* Please you, I'll tell you as we pass along,

That you will wonder what hath fortun'd.  
 Come, Proteus ; 'tis your penance but to hear      170  
 The story of your loves discovered :  
 That done, our day of marriage shall be yours ;  
 One feast, one house, one mutual happiness.      [*Exeunt.*]





# Glossary

- ACCOUNT OF, appreciates; II. i. 66.  
 ADVICE, "more advice," *i.e.* "further knowledge;" II. iv. 207; consideration; III. i. 73.  
 AGOOD, in good earnest; IV. iv. 170.  
 AIM, conjecture; III. i. 28.  
 AIMED AT, guessed; III. i. 45.  
 ALE, ale-house (with perhaps an allusion to church-ale, or rural festival); II. v. 61.  
 ALLYCHOLLY, corrupted from "melancholy"; IV. ii. 27.  
 APPARENT, manifest; III. i. 116.  
 APPLAUD, approve; I. iii. 42.  
 APPROVED, proved by experience; V. iv. 43.  
 AUBURN, flaxen; IV. iv. 194.  
 AWFUL, filled with reverence for authority; IV. i. 46.  
 BARE, mere, (with a quibble on the other sense of naked); III. i. 272.  
 BASE, in the game of "prisoner's base" "to bid the base" was to challenge to a contest of speed; I. ii. 97.  
 BRADSMAN, one who prays on behalf of another; I. i. 28.  
 BEFORTUNE, betide; IV. iii. 41.  
 BEHOLDING, beholden; IV. iv. 178.  
 BESHREW, evil befall; I. i. 132.  
 BESTOW, deposit (one's self); III. i. 87.  
 BOOTS, "to give one the boots" = "to make a laughing-stock of one" (an allusion, perhaps, to the torture known as "the boots," or to a Warwickshire sport in which the victim was belaboured with boots); I. i. 27.  
 BOOTS, profits, avails; I. i. 28.  
 BOTTOM, to wind thread; III. ii. 53.  
 BREAK, broach a matter; III. i. 59.  
 BROKEN, fallen out; II. v. 19.  
 BROKER, matchmaker, go-between; I. ii. 41.  
 BURDEN, undersong, (with a quibble on ordinary sense of the word); I. ii. 85.  
 CANKER, canker-worm; I. i. 45.  
 CATE-LOG (Launce's blunder for "catalogue"); III. i. 273.  
 CENSURE, pass judgment; I. ii. 19.  
 CHARACTER'D, written; II. vii. 4.  
 CIRCUMSTANCE, circumstantial deduction; I. i. 36; I. i. 84; the position in which one has placed one's self, conduct; I. i. 37; detail, particulars, III. ii. 36.  
 CITE, incite; II. iv. 85.  
 CLOSE, union; V. iv. 117.  
 CLEEKLY, scholarly; II. i. 114.  
 CODPIECE, "a part of the male attire, indelicately conspicuous in the poet's time;" II. vii. 53.  
 COIL, fuss, ado; I. ii. 99.  
 COMMIT, sin; V. iv. 77.  
 COMPASS, obtain; IV. ii. 92.  
 COMPETITOR, confederate; II. vi. 34.  
 CONCEIT, opinion; III. ii. 27.  
 CONCITLESS, devoid of understanding; IV. ii. 95.  
 CONDITION, quality; III. i. 273.  
 CONSORT, a company; IV. i. 64; a company of musicians playing together; III. ii. 84.  
 CONYERSED, associated; II. iv. 63.  
 CREWS, bands; IV. i. 74.  
 CUNST, shrewish; III. i. 247.

## Glossary.

## Two Gentlemen

**DAZZLED** (trisyllabic), II. iv. 210.  
**DEIGN**, condescend to accept; I. i. 160.

**DECANT**, "counterpoint, or the adding one or more parts to a theme, which was called 'the plain song'"; I. ii. 97.

**DIET**, "takes diet" = "is under a strict regimen"; II. i. 25.

**DISPOSE**, disposal; II. vii. 86.

**DOUBLET**, inner garment of a man, sometimes worn without the jerkin, with which at times it was confounded; II. iv. 20.

**DUMP**, slow, melancholy tune; III. ii. 83.

**EARNEST**, pledge, token of future bestowal (with a quibble on "earnest" as opposed to "jest"); II. i. 163.

**ELSE**, elsewhere; IV. ii. 125.

**ENGINE**, instrument; III. i. 138.

**ENTERTAIN**, take into service; II. iv. 104; IV. iv. 68.

**EXHIBITION**, allowance; I. iii. 69.

**EXTREME** (accented on the first syllable); II. vii. 22.

**FARTHINGALE**, hoop petticoat; II. vii. 32.

**FEATURE**, shape, form; II. iv. 73.

**FIGURE**, a turn of rhetoric; II. i. 154.

**FIKE** (disyllabic); I. ii. 30.

**FOND**, foolish; I. i. 32.

**FOR** (= for fear of), I. ii. 136.

**FOR WHY**, because; III. i. 99.

**FORGOTTEN** (accented on first syllable), I. ii. 124.

**GOSIPS**, sponsors at baptism (used quibblingly); III. i. 249.

**GREEN**, agreed; II. iv. 163.

**GRIEFS**, grievances; V. iv. 142.

**GRIEVANCES**, causes of grief; IV. iii. 37.

**HANGMAN** (as a term of reproach), rascally; IV. iv. 60.

**HOMELY**, plain, unrefined; I. i. 2.

**HOWEVER**, in any case; I. i. 34.

**IMPEACHMENT**, reproach, discredit; I. iii. 15.

**IMPOSE**, injunction; IV. iii. 8.

**INCLUDE**, conclude; V. iv. 160.

**INFINITE**, infinity; II. vii. 70.

**INNERIT**, win; III. ii. 87.

**INLY**, inward; II. vii. 12.

**INTEGRITY**, sincerity; III. ii. 77.

**INTERPRET**, act the interpreter (to the figure in a puppet-show), II. i. 101.

**JADE** (used quibblingly); III. i. 277.

**JERKIN**, jacket or short coat, usually worn over the doublet; II. iv. 19.

**JOLT-HEAD**, blockhead; III. i. 290.

**KEEP**, restrain; IV. iv. 21.

**KIND**, kindred; II. iii. 2.

**LACED U.** "mutton."

**LEARN**, teach; II. vi. 13.

**LEARN'D**, taught; V. iii. 4.

**LEASE**, "out by lease," i.e. "let to others, and not under one's own control"; the point of the line turns on the equivocal interpretation of "possessions" in the sense of "mental endowments"; V. ii. 109.

**LEAVE**, cease, III. i. 182; part with, IV. iv. 79.

**LETS**, blunders; III. i. 213.

**LIBERAL**, wanton; III. i. 355.

**LIES**, lodge; IV. ii. 137.

**"LEAVE O' LOVE"**, a popular old tune, referred to also in *Much Ado*, III. iv. 44; I. ii. 83.

**LETTERS**, phrases; IV. ii. 55.

**LEVE**, bird-time; III. ii. 68.

**MANAGE**, to wield; III. i. 247.

**MEAN**, tender; I. ii. 95.



**MEANS**, "to make means," *i.e.* "to contrive measures and opportunities" (to win her); V. iv. 137.

**MEASURE**, "within the measure," *i.e.* "within reach"; V. iv. 127.

**MEROPS**, Phæthos was reproached, though falsely, with being the son, not of Apollo, but of Merops; III. i. 153.

**MINION**, a spoiled favourite; I. ii. 83; 92.

**MONTH'S MIND** (to be pronounced probably "moneth's mind"), originally meant the monthly anniversary of a person's death; hence "remembrance," and finally "yearning;" I. ii. 137.

**MOOD**, rage; IV. i. 57.

**MOTION**, puppet-show; II. i. 100.

**MOUTH**, "a sweet mouth," *i.e.* "a sweet tooth"; III. i. 330.

**MUSE**, wonder; I. iii. 64.

**MUTTON**, a sheep; I. i. 101; "laced mutton" seems to have been a cant term for a loose woman, but probably used here in the sense of "a fine piece of woman's flesh," "a finely trimmed woman"; I. i. 102.

**NICHOLAS** (Saint), the patron saint of scholars; III. i. 300.

**NICK**, reckoning (alluding to the "nicks" or "notches" on a wooden tally); IV. ii. 76.

**NODDY** (quibblingly for "nod-ay"), a simpleton; I. i. 129.

**ON** (play upon "on" and "one"), II. i. 1.

**ON, of**; IV. ii. 75.

**ONE**, "one knave," *i.e.* "a single, not a double knave" (referring perhaps to Proteus' falsehood to both friend and mistress; III. i. 263).

**OMITTING**, neglecting; II. iv. 65.

**ONSET**, beginning; III. ii. 94.

**O'ERLOOK'D**, perused; I. ii. 50.

**OWE**, own; V. ii. 28.

**PAGEANTS**, dramatic entertainments; IV. iv. 164.

**PARDON**, excuse your absence; III. ii. 98.

**PARLE**, talk; I. ii. 5.

**PASSENGER**, passer-by; IV. i. 1.

**PASSIONING**, passionately grieving; IV. iv. 172.

**PREEVISH**, wayward; III. i. 60; V. ii. 49.

**PERSÉVERS** (accented on second syllable); III. ii. 28.

**POSSESSIONS**, interpreted equivocally in the sense of "mental endowments"; V. ii. 25.

**POST**, messenger; I. i. 162.

**PRACTISING**, plotting; IV. i. 42.

**PRESENTLY**, forthwith; II. iv. 86.

**PRETENCE**, design; III. i. 47.

**PRETENDED**, proposed; II. vi. 37.

**PRINCIPALITY**, an angel of the highest rank, next to divinity; II. iv. 150.

**PRINT**, "in print" = "to the letter, accurately"; II. i. 175.

**PROPER**, well-shaped; IV. i. 10.

**PUBLISHER**, one who brings to light; III. i. 47.

**PULING**, "like a beggar" at Halloween"; it was a custom on All Saints Day for the poor to go from parish to parish *s-couting*, *i.e.* "begging and pulling for soul-cakes"; II. i. 26.

**QUAINTLY**, cleverly; II. i. 128; III. i. 117.

**QUALITY**, profession; IV. i. 58.

**QUIPS**, sharp jests; IV. ii. 22.

**QUOTE** (pronounced "cote"; hence the quibble); II. iv. 14.

**RAVEL**, become entangled; III. ii. 52.

**REASONING**, talking; II. i. 149.  
**RECEIVE**, acknowledge; V. iv. 78.  
**RECKING**, caring for; IV. iii. 40.  
**RECORD**, sing; V. iv. 6.  
**REMORSEFUL**, compassionate; IV. iii. 13.  
**REPEAL**, recall; V. iv. 143.  
**RESEMBLETH** (quadrissyllabic, "resemb(e)leth"); I. iii. 84.  
**RESPECT**, regard, care for; III. i. 89; V. iv. 80.  
**RESPECTIVE**, worthy of respect; IV. iv. 800.  
**ROAD**, port, harbour; I. i. 53; II. iv. 187.  
**ROOT** (of the heart); V. iv. 103.  
**SAD**, serious; I. iii. 1.  
**SERVANT**, a term of gallantry, from a lady to her admirer; II. i. 106, 114.  
**SET**, set to music; interpreted playfully by Julia in the sense of "to estimate"; I. ii. 81.  
**SET**, seated (used quibblingly); II. i. 61.  
**SEVERAL**, separate; I. ii. 108.  
**SHAPELESS**, purposeless; I. i. 8.  
**SHEEP** (used quibblingly with "ship," the two words being pronounced nearly the same); I. i. 73.  
**SHOT**, a tavern-reckoning (used quibblingly); II. v. 9.  
**SILLY**, helpless; IV. i. 72.  
**SLUGGARDIZED**, made lazy; I. i. 7.  
**SO**, so be it, well and good; II. i. 137.  
**SOHO**, the cry of hunters on starting a hare; III. i. 189.  
**SORT**, select; III. ii. 92.  
**SPEED**, succeed; IV. iv. 112.  
**SQUIRREL** (applied to a small dog); IV. iv. 59.  
**STATUE**, image; IV. iv. 806.  
**STEAD**, be of use to; II. i. 119.  
**STILL**, ever; V. iv. 43.  
**STILL AN END**, perpetually; IV. iv. 67.

**STOCK** (used quibblingly), III. i. 311; 312.  
**STOMACH**, used quibblingly in sense of "temper" and of "hunger"; observe also the play upon "meat" and "maid," pronounced nearly alike; I. ii. 68.  
**STRANGE**, "she makes it strange" = "she pretends to be shocked"; I. ii. 102.  
**SUDDEN**, quick, sharp; IV. ii. 12.  
**SUGGESTED**, tempted; III. i. 34.  
**SWEET-SUGGESTING**, sweetly tempting; II. vi. 7.  
**SWINGED**, whipped; II. i. 88.  
**TABLE**, tablet; II. vii. 3.  
**TENDER**, compassionate; IV. iv. 145.  
**TENDER**, dear; V. iv. 37.  
**TESTERNED**, presented with a tester, or sixpence; I. i. 133.  
**THOROUGHLY**, thoroughly, I. ii. 115.  
**TIMELESS**, untimely; III. i. 21.  
**TIRE**, head-dress; IV. iv. 100.  
**TO**, "to Milan" = "by letters addressed to Milan"; I. i. 57; in comparison with; II. iv. 138, 139.  
**TONGUES**, languages; IV. i. 33.  
**TRENCHED**, carved; III. ii. 7.  
**TRIUMPHS**, festive pageants; V. iv. 161.  
**TURN**, prove inconstant; II. ii. 4.  
**UNADVISED**, inadvertently; IV. iv. 127.  
**UP AND DOWN**, altogether, exactly, II. iii. 32.  
**VERY**, true; III. ii. 41.  
**WEEDS**, garments; II. vii. 42.  
**WHERE**, whereas; III. i. 74.  
**WINK**, shut the eyes; V. ii. 14.  
**WITH**, by; II. i. 32.  
**WITHOUT** (used quibblingly); II. i. 35-37.  
**WOOD**, mad; II. iii. 30.

## Notes.

DRAMATIS PERSONÆ. 'The names of all the actors' are given at the end of the play in the Folios; the form 'Protheus' is invariably used for 'Proteus,' 'Athonio' for 'Antonio,' and 'Panthlon' for 'Panthino.'

I. i. 19. 'On a love-book pray for my success;' an allusion to the Roman Catholic custom of placing the beads on the prayer-book, and of counting the beads with the prayers. 'The love-book' is in this case to take the place of the prayer-book; some have supposed that Shakespeare is here referring to Marlowe's 'Hero and Leander,' which, however, though entered on the Stationers' Registers in 1593, was not printed till 1598, after which date many references occur to it in contemporary literature; Shakespeare directly quotes from it in *As you Like It*, IV. i. 100.

I. ii. 53. 'What fool is she;' the first three Folios read 'what fool is she,' indicating the omission of the indefinite article, a not uncommon Elizabethan idiom.

L. ii. 137. 'I see you have a month's mind to them;' Schmidt in his 'Shakespeare Lexicon' explains the phrase 'month's mind' as 'a woman's longing,' as though the expression had its origin in the longing for particular articles of food shown by women, but this interpretation seems to have no authority. Johnson rightly remarks on this passage:—'A *month's mind*, in the ritual sense, signifies not desire or inclination, but remembrance; yet I suppose this is the true original of expression.'

I. iii. 27. 'Shakespeare has been guilty of no mistake in

placing the emperor's court at Milan. Several of the first German Emperors held their courts there occasionally, it being at that time their immediate property, and the chief town of their Italian dominions.'—STEEVENS.

II. i. 38. 'none else would;' *i.e.* 'no one else would perceive them.'

II. i. 84. 'to put on your hose;' various suggestions have been made for the emendation of these words:—'to beyond your nose,' 'to put spectacles on your nose,' 'to put on your shoes,' 'to button your hose.' It is not certain that a rhyming couplet was intended. Probably 'unable to see to put on one's hose' was a proverbial expression meaning 'unable to tell which leg to put into one's hose first,' *i.e.* 'not to have one's wits about one.'

II. i. 175. 'for in print I found it.' Probably these lines are quoted from some old ballad or play, though their source has not yet been found. One cannot help thinking that Shakespeare is quoting from some play of the 'Two Italian Gentlemen' type; the reprinted extracts contain passages strongly reminding one of these lines.

II. iii. 30. 'a wood woman;' the Folios read 'a would woman;' Theobald first changed 'would' into 'wood' (*i.e.* mad); others 'an ould (*i.e.* old) woman.'

II. iv. 116. The Folios give this line to 'Thurio;' if the reading be right, he must have quitted the stage during the scene, probably immediately before the entrance of Proteus, after line 99.

II. iv. 130. 'Whose high imperious thoughts have punished me;' Johnson proposed to read 'those' for 'whose,' as if the 'imperious thoughts' are Valentine's and not 'Love's;' the word 'thoughts' certainly presents a difficulty, being used here probably in the sense of 'dispositions of the mind.'

II. iv. 196. 'Is it mine, or Valentine's praise;' the first Folio reads, 'It is mine, or Valentine's praise;' the later Folios, 'Is it mine then, or Valentines praise?' Theobald's suggestion, 'mine eye,' has been generally adopted; 'if this were unsatisfactory,' the Camb. editors remark, 'another guess might be hazarded:—

Is it mine unstaid mind or Valentine's praise.'

In the latter case 'Valentine's' must be read as a disyllable; in the former as a quadrisyllable; it is not necessary to read, as has been proposed 'Valentino's' or 'Valentinus.' Two other ingenious emendations are noteworthy:—'her mien,' 'mine eyne,' ('thine eyne' occurs as a rhyme in *A Midsummer Night's Dream*, III. ii. 138).

II. v. 1; III. I. 81; V. iv. 129. The Cambridge editors have retained the reading of the Folios in these lines, 'Padua' in the first passage, and 'Verona' in the second and third, 'because it is impossible that the words can be a mere printer's, or transcriber's error. These inaccuracies are interesting as showing that Shakespeare had written the whole of the play before he had finally determined where the scene was to be laid; the scene is in each case undoubtedly Milan (perhaps 'Milano,' *metri causa*).

III. i. 273. 'Condition;' so the first three Folios; the fourth Folio reads 'conditions,' adopted in many editions; 'condition' is generally used by Shakespeare in the sense of 'temper,' 'quality.'

III. ii. 77. Malone suggests that some such line as the following has been lost after 'integrity;—'as her obdurate heart may penetrate,' but the meaning is perhaps rightly explained by Stevens:—'such ardour and sincerity as would be manifested by practising the directions given in the four preceding lines.'

\* IV. i. 36. 'Robin Hood's fat friar,' &c. Friar Tuck. This allusion to 'Robin Hood's friar' by the Italian outlaw is some-

what unexpected; in the later play of *As You Like It* there is also an allusion to 'Robin Hood,' but Shakespeare is careful to add 'of England' ('they live like the old Robin Hood of England,' I. i. 122).

IV. i. 49. 'An heir, and near allied;' the Folios read 'niece,' for which Theobald suggested 'near,' a reading generally accepted; possibly, but doubtfully, 'niece' may after all be correct, being used occasionally by Elizabethan writers to signify almost any relationship.

IV. iv. 60. 'Hangman boys;' the Folios read 'hangmans boys;' the reading in the text was given by Singer from a MS. note in a copy of the second Folio in his possession.

IV. iv. 79. The first Folio misprints, 'not leave her token.'

V. iv. 2. Probably a better reading than the folio is that generally adopted, due to Collier's MS.:—

'these shadowy, desert, unfrequented woods.'

V. iv. 47-50. 'Rand thy faith . . . perjury, to love me. Thou . . . ' The lines seem clear as they stand; a suggestion by Mr Daniel is perhaps worthy of mention:—'rain . . . & perjury. To love me Thou,' or 'hall . . . Discandied into perjury. To love me Thou . . . '

V. iv. 71. A difficult line to scan; Johnson proposed 'O time most curst;' others omit 'most' or 'O'; perhaps we have here an Alexandrine, 'O' counting as a monosyllabic foot; the second syllable of 'deepest' being an extra syllable before the pause:—

The pri/'vate wou'nd/ is de'speat; || O'—/ time mo'st/ accur'st,/